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Out of Business

R. K. Narayan

LITTLE over a year ago Rama Rao went out of work when a gramophone company, of which he was the Malgudi agent, went out of existence. He had put into that agency the little money he had inherited, as security. For five years his business brought him enough money, just enough, to help him keep his wife and children in good comfort. He built a small bungalow in the Extension and was thinking of buying an old Baby car for his use.

And one day, it was a bolt from the blue, the crash came. A series of circumstances in the world of trade, commerce, banking and politics was responsible for it. The gramophone company, which had its factory somewhere in Northern India, automatically collapsed when a bank in Lahore crashed, which was itself the result of a Bombay financier's death. The financier was driving downhill when his car flew off sideways and came to rest three hundred feet below the road. It was thought that he committed suicide because the previous night his wife had eloped with his cashier.

Rama Rao suddenly found himself in the streets. At first he could hardly understand the full significance of this collapse. There was a little money in the bank and he had some stock on hand. But the stock moved out slowly ; the prices were going down, and he could hardly realize a few hundred rupees. When he applied for the refund of his security, there was hardly anyone at the other end to receive his application.

The money in the bank was fast melting. Rama Rao's wife now tried some measures of economy. She sent away the cook and the servant ; withdrew the children from a fashionable nursery school and sent them to a free primary school. And they let out their bungalow and moved to a very small house behind the Market.

Rama Rao sent out a dozen applications a day, and wore his feet out looking for employment. For a man approaching forty, looking for employment does not come very easily, especially when he has just lost an independent, lucrative business. Rama Rao was very

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business-like in stating his request. He sent his card in and asked, 'I wonder, sir, if you could do something for me. My business is all gone through no fault of my own. I shall be very grateful if you can give me something to do in your office...'

'What a pity, Rama Rao! I am awfully sorry, there is nothing at present. If there is an opportunity I will certainly remember you'.

It was the same story everywhere. He returned home in the evening; his heart sank as he turned into his street behind the Market. His wife would invariably be standing at the door with the children behind her, looking down the street. What anxious, eager faces they had! So much of trembling, hesitating hope in their faces. They seemed always to hope that he would come back home with some magic fulfilment. As he remembered the futile way in which he searched for a job, and the finality with which people dismissed him, he wished that his wife and children had less trust in him. His wife looked at his face, understood, and turned in without uttering a word; the children took the cue and filed in silently. Rama Rao tried to improve matters with a forced heartiness. 'Well, well. How are we all today?' To which he received mumbling, feeble responses from his wife and children. It rent his heart to see them in this condition. There at the Extension how this girl would sparkle with flowers and a bright dress ; she had friendly neighbours, a women's club, and everything to keep her happy there. But now she hardly had the heart or the need to change in the evenings, for she spent all her time cooped up in the kitchen. And then the children. The house in the Extension had a compound and they romped about with a dozen other children : it was possible to have numerous friends in the fashionable nursery school. But here the children had no friends, and could play only in the backyard of the house. Their shirts were beginning to show tears and frays. Formerly they were given new clothes once in three months. Rama Rao lay in bed and spent sleepless nights over it.

All the cash in hand was now gone. Their only source of income was the small rent they were getting for their house in the Extension. They shuddered to think what would happen to them if their tenant should suddenly leave.

It was in this connection that Rama Rao came across a journal in the Jubilee Reading Room. It was called *The Captain*. It consisted



of four pages and all of them were devoted to crossword puzzles. It offered every week a first prize of four thousand rupees.

For the next few days his head was free from family cares. He was intensely thinking of his answers : whether it should be TALLOW or FALLOW. Whether BAD or MAD or SAD would be most apt for a clue which said, 'Men who are this had better be avoided.' He hardly stopped to look at his wife and children standing in the doorway, when he returned home in the evenings. Week after week he invested a little money and sent down his solutions, and every week he awaited the results with a palpitating heart. On the day a solution was due he hung about the newsagent's shop, worming himself into his favour in order to have a look into the latest issue of *The Captain* without paying for it. He was too impatient to wait till the journal came on the table in the Jubilee Reading Room. Sometimes the newsagent would grumble, and Rama Rao would pacify him with an awkward, affected optimism. 'Please wait. When I get a prize I will give you three years' subscription in advance.' His heart quailed as he opened the page announcing the prize-winners. Someone in Baluchistan, someone in Dacca, and someone in Ceylon had hit upon the right set of words ; not Rama Rao. It took three hours for Rama Rao to recover from this shock. The only way to exist seemed to be to plunge into the next week's puzzle ; that would keep him buoyed up with hope for a few days more.

This violent alternating between hope and despair soon wrecked his nerves and balance. At home he hardly spoke to anyone. His head was always bowed in thought. He quarrelled with his wife if she refused to give him his rupee a week for the puzzles. She was of a mild disposition and was incapable of a sustained quarrel, with the result that he always got what he wanted, though it meant a slight sacrifice in household expenses.

One day the good journal announced a special offer of eight thousand rupees. It excited Rama Rao's vision of a future tenfold. He studied the puzzle. There were only four doubtful corners in it, and he might have to send in at least four entries. A larger outlay was indicated. 'You must give me five rupees this time,' he said to his wife, at which that good lady became speechless. He had become rather insensitive to such things these days, but even he could not help feeling the atrocious nature of his demand. Five rupees were nearly a week's food for the family. He felt disturbed for a moment ;



but he had only to turn his attention to speculate whether HOPE or DOPE or ROPE made most sense (for 'Some People Prefer This to Despair'), and his mind was at once at rest.

After sending away the solutions by registered post he built elaborate castles in the air. Even if it was only a share he would get a substantial amount of money. He would send away his tenants, take his wife and children back to the bungalow in the Extension and leave all the money in his wife's hands for her to manage for a couple of years or so ; he himself would take a hundred and go away to Madras and seek his fortune there. By the time the money in his wife's hands was spent he would have found some profitable work in Madras.

On the fateful day of results Rama Rao opened *The Captain*, and the correct solution stared him in the face. His blunders were numerous. There was no chance of getting back even a few annas now. He moped about till the evening. The more he brooded over this the more intolerable life seemed ... all the losses, disappointments and frustrations of life came down on him with renewed force. In the evening instead of turning homeward he moved along the Railway Station Road. He slipped in at the level crossing and walked down the line a couple of miles. It was dark. Far away the lights of the town twinkled, and the red and green light of a signal post loomed over the surroundings a couple of furlongs behind him. He had come to the conclusion that life was not worth living. If one had the misfortune to be born in the world the best remedy was to end matters on a railway line or with a rope ('Dope? Hope?' his mind asked involuntarily). He pulled it back. 'None of that,' he said to it and set it rigidly to contemplate the business of dying. Wife, children ... nothing seemed to matter. The only important thing now was total extinction. He lay across the lines. The iron was still warm. The day had been hot. Rama Rao felt very happy as he reflected that in less than ten minutes the train from Trichinopoly would be arriving.

He lay there he did not know how long. He strained his ears to catch the sound of the train, but he heard nothing more than a vague rattling and buzzing far off ... Presently he grew tired of lying down there. He rose and walked back to the station. There was a good crowd on the platform. He asked someone, 'What has happened to the train?'



'A goods train has derailed three stations off, and the way is blocked. They have sent up a relief. All the trains will be at least three hours late today...'

'God, you have shown me mercy!' Rama Rao cried and ran home.

His wife was waiting at the door looking down the street. She brightened up and sighed with relief on seeing Rama Rao. She welcomed him with a warmth he had never known for over a year now. 'Oh, why are you so late today?' she asked. 'I was somehow feeling very restless the whole evening. Even the children were worried. Poor creatures! They have just gone to sleep.'

When he sat down to eat she said, 'Our tenant in the Extension bungalow came in the evening to ask if you would sell the house. They are ready to offer good cash for it immediately.' She added quietly, 'I think we may sell the house.'

'Excellent idea,' Rama Rao replied jubilantly. 'This minute we can get four and a half thousand for it. Give me the half thousand and I will go away to Madras and see if I can do anything useful there. You keep the balance with you and run the house. Let us first move to a better locality...'

'Are you going to employ your five hundred to get more money out of crossword puzzles?' she asked quietly. At this Rama Rao felt depressed for a moment and then swore with great emphasis, 'No, no. Never again.'

Difficult Words and Phrases

inherit [in'herit] : get as heir.

security [si'kjuəriti] : money held as a guarantee.

bolt from the blue : thunderbolt from a clear and cloudless sky ;
(fig.) a complete (and unpleasant) surprise.

crash [kræʃ] : misfortune ; fall or ruin.

circumstances ['sə:kəmstənsiz] : state of affairs.

automatically [ɔ:tə'mætikəli] : as a result that was bound to follow.

collapse [kə'læps] : fall down ; break to pieces.

financier [fai'nænsiə] : one who provides capital for business.

come to rest : stop.

suicide ['sjuisaɪd] : the act of killing oneself.



elope [i'loup] : run away from home or a husband (with a lover).

significance [sig nifikəns] : full meaning ; importance.

stock [stɒk] : (here) goods stored for sale or distribution.

realize ['riəlaiz] : (here) get as a price.

refund ['ri:fʌnd] : repayment.

measures ['meʒəz] : steps.

economy [i 'kɒnəmi] : avoidance of waste of money.

to wear one's feet out : to walk a lot.

lucrative ['lu:krətiv] : profitable ; bringing in money.

awfully ['ɔ:fli] : (colloq.) very much.

invariably [in'vɛəriəbli] : every time.

fulfilment [ful'filmənt] : realization of hopes.

futile ['fju:tail] : of no use ; without result.

with an air of finality [fai næliti] : giving the impression that there is nothing more to be said or done.

cue [kju] : hint.

file in [fail] : march in one behind the other.

feeble ['fi:bl] : weak ; faint ; without energy.

response [ris'pɒns] : answer given by way of words, feelings or actions.

rent his heart : split, tore asunder his heart, that is to say, made him extremely sad.

to have the heart : (here) be inclined to ; wish.

cooped up : kept within the limits of a narrow space. (e.g. 'He spends all his time cooped up in his office.')

romp [rɒmp] : play noisily about, running, jumping, etc.

to show tears and frays : come out in loose threads.

invest [in 'vest] : put one's earnings, etc., in something. (e.g. 'Ramayya invests all his money in lottery tickets.')

palpitate ['pælpiteit] : (of the heart) beat quickly.

apt [æpt] : well suited

hang about : wait, doing nothing.



worm oneself into someone's favour : get into someone's favour slowly by patience and perseverance.

pacify ['pæsifai] : make calm.

awkward ['ɔ:kwəd] : shy and clumsy.

affected [ə'fektid] : pretended ; not real.

optimism ['ɒptimizəm] : hopefulness ; belief that success will come in the end.

quail [kweil] : feel fear.

buoyed up [bɔid] : lifted up : cheerful.

alternating [ɔ:ltəneitiŋ] : changing repeatedly from one thing to another and back again.

disposition [dispə'ziʃən] : natural character.

sustained [səs'teind] : kept up for a long time without break.

excite [ik'sait] : rouse ; stir up.

outlay ['aut-lei] : expenditure ; investment.

insensitive [in'sensitiv] : unfeeling ; not affected by emotions.

atrocious [ə'tru:ʃəs] : very bad.

speculate ['spekjuleit] consider ; guess.

elaborate [i'læbəreit] : worked out in great detail.

build castles in the air : make plans or build hopes that are likely to prove mere dreams.

substantial [səb'stænʃəl] : (here) large.

fateful ['feitful] : important ; having the power of deciding one's fate or fortune.

mope [moup] : be in a gloomy mood : be dull and silent.

brood over [bru:d] : think for a long time over.

intolerable [in'tələrəbl] : that cannot be endured or suffered.

frustrations [frʌs'treɪʃənz] : defeats or disappointments.

loam(ed) ['lu:m] : appear threateningly and not very clearly.



involuntarily [in'vɒləntərili] : unconsciously ; without any intention.

contemplate ['kɒntempleit] : think deeply.

extinction [iks'tɪŋkʃən] : death.

reflect [ri'flekt] : think (on something).

rattling ['rætling] : short, crisp sounds coming quickly one after another, like the noise of shaking stones in a tin.

jubilantly ['dʒu:bɪləntli] : triumphantly ; showing joy.

emphasis ['emfəsis] : stress or force laid on a word or words to give them special importance.

EXERCISES

1 COMPREHENSION

A Are the following statements about the story true or false? If you are writing the answers, simply put T (for true) or F (for false).

- 1 Rama Rao ran a business in which he sold gramophones.
- 2 Rama Rao's business failed because he ran it badly.
- 3 Rama Rao was unable to find another job in Malgudi.
- 4 After the family moved to another house, the children had numerous friends.
- 5 When Rama Rao returned home in the evening, he used to tell his wife that he had not found a job.
- 6 Rama Rao worried less about his family after he had begun entering crossword puzzle competitions.
- 7 When Rama Rao discovered that he had not won the four-thousand-rupee prize, he gave up the idea of entering the next week's competition.
- 8 Rama Rao's wife refused to give him the money he needed to send in extra entries for the special offer competition.



- 9 When Rama Rao learnt that he had not won the special offer competition, he decided to bring his life to an end.
- 10 Rama Rao decided to use the money from the sale of his house in one last try to win a prize in a crossword puzzle competition.

B Which of the alternatives given in brackets best completes the statement? Put a \checkmark above the correct alternative.

- 1 Rama Rao started his business over (one year/five years/six years) before the author wrote the story.
- 2 Rama Rao's age was (nearly forty/forty/over forty).
- 3 When Rama Rao returned home without a job, his wife showed her disappointment by (crying/speaking angrily/remaining silent).
- 4 After his business had failed, Rama Rao got his money from (crossword puzzles/interest on deposits/house rent).
- 5 The journal called *The Captain* contained (news and crossword puzzle competitions/only crossword puzzle competitions/all kinds of competitions).
- 6 When Rama Rao told the newsagent, 'When I get a prize I will give you three years' subscription in advance', he was (sure/almost sure/pretending to be sure) that he would win a prize.
- 7 For the special offer crossword competition the usual prize was (doubled/increased fourfold/increased tenfold).
- 8 Rama Rao decided to end his life by (hanging himself/getting himself run over by a train/taking poison).
- 9 When Rama Rao finally decided to go to Madras he planned to take (Rs. 100/Rs. 500/Rs. 4000) with him.

C Give short answers to the following questions.

- 1 What is the 'stock' referred to in line 23 on page 1?
- 2 Why did Rama Rao worry less about his family after he first came across *The Captain*?
- 3 Why did Rama Rao decide to send in at least four entries for the special offer crossword competition?
- 4 Why did Rama Rao plan to go to Madras?

- 5 What made Rama Rao believe that God had shown him mercy?
- 6 The writer tells us that Rama Rao alternated violently between hope and despair. When was he
 - (a) filled with hope? and
 - (b) filled with despair?

D Here is an example of a very simple crossword puzzle.

¹ H	² O	³ P	⁴ E
⁵ O	V	E	R
⁶ L	E	A	R
⁷ I	N	K	S

Clues

Across

- 1 Some people prefer this to despair.
- 5 Six balls bowled in cricket.
- 6 A king in a Shakespeare play.
- 7 May be used in colouring a picture.

Down

- 1 A springtime festival.
- 2 Cooking is done in this.
- 3 The top of a mountain.
- 4 Makes mistakes.

The crossword puzzles in *The Captain* were more difficult because either of two letters might have fitted equally well into one square. Here, as an example, is part of another crossword puzzle.

1	O	P	E
I			
D			
E			

Clues

Across

- 1 Some people prefer this to despair.

Down

- 1 A cowboy might do this to escape from his enemies.

Either the letter H or the letter R might fit into the above puzzle in the square in the top left-hand corner. (The writer calls such a corner 'a doubtful corner'.) To be sure of getting an all-correct answer you would need to make two sets of answers. If there were other squares where either of two letters might fit equally well, you would need more than two sets of answers.

How many 'doubtful corners' were there in the special offer crossword puzzle in the story?

How many entries should Rama Rao have made to be sure of getting right answers in all these doubtful corners if only two letters could possibly fit into each?

Try to complete the following crossword puzzle :

1		2		3
	×		×	
4				
	×		×	
5	A		D	

**Clues****Across**

- 1 Rama Rao was an
for a gramophone company.
- 4 You open these to enter
gardens.
- 5 The only places for children
to play in poor parts of
the city

Down

- 1 In a bad temper.
- 2 Go in.
- 3 International cricket
matches.

II VOCABULARY

A Find words which mean the following, from the paragraphs indicated.

- 1 one who provides capital for business. (paragraph 2)
- 2 one who sells goods for his company. (paragraph 1)
- 3 person who pays rent for the use of a house. (paragraph 8)
- 4 person in an office or shop who is in charge of the money.
(paragraph 2)

B Fill in the blanks with suitable words chosen from the list below.
awkward, locality, security, numerous, elaborate, economy

- 1 None of the salesmen could get back his when the firm collapsed.
- 2 The poor family had to adopt various measures of to manage their household.
- 3 This answer script has mistakes. It doesn't get pass marks.
- 4 Rama Rao made an plan for spending the prize money.
- 5 Don't you feel it to borrow your neighbour's newspaper every day?
- 6 There is not a single pan shop in this blessed!

C Fill in the blanks in the paragraph with appropriate phrasal verbs chosen from the list below.

hit upon, brood over, thought of, look for, came across,
pay for, let out



When Rama Rao got out of business, he had to a job. As they had no money to all their needs, they had to their bungalow and move into a smaller house. One day Rama Rao a magazine announcing prizes for crossword puzzles. He tried his luck at the puzzles many times but could not the right answers even once. When he discovered that investing in crossword puzzles did not bring any return, he began to his misfortunes. He even ending his life.

D Fill in the blanks in the paragraphs with appropriate words chosen from the list below, using them in their correct grammatical forms.

Realize	circumstances	optimism	fulfil
frustration	restless	reflect	collapse
invariably	substantial	alternate	invest
insensitive	sustained	inherit	response
violence			

Kishen Seth a large sum of money from his father. He it in a Commission Agency in Karachi. Through effort he built up a successful business and earned a good name for himself.

But just before, 1947, the began to change. There was talk of partition. Fearing communal and loss of life and property many families started going away from Karachi. Business was going down, and Kishen Seth's mind began to between going away to India and staying on in Karachi. If he wound up his business now, he might be able to at least a part of his capital. If not, his business might and he would be thrown on the streets. Besides, he had obligations to towards his family.

As days passed and pressures on him increased, Kishen Seth began to lose all hope. His disappeared. He approached a number of friends but they advised him to leave before it was too late. The more he on the years of hard labour that had gone into his business, the more he became. His plans failed drove him to extreme moods of anger and depression. He became to everything around him.

The family, however, decided to go. On the day they had to leave Kishen Seth did not come down for breakfast. His wife and children called out to him but there was no When they went up to



see what was wrong, they found him looking out of the window and laughing away to himself. He had gone off his head!

III GRAMMAR

A Noun clause as Object of a Verb

Study these sentences :

- 1 He wished *that his wife and children had less trust in him.*
- 2 He always got *what he wanted.*
- 3 I'll go away to Madras and see *if I can do anything useful there.*

Notice that noun clauses (italicized in the above examples) function as objects of verbs in these sentences. Complete the following sentences with noun clauses using the key words in brackets, and following the grammatical hints. The first one is done for you.

- 1 I can't believe (he—fail—exams). (Past Tense)
I can't believe *that he failed in the exams.*
- 2 I hope (he—recover—illness). (Future Tense)
- 3 He explained (he—held up—traffic jam). (Passive)
- 4 We all agree (voting age—should—reduce—18 years). (Passive)
- 5 Let me know (you—proceed—Bombay). (Use 'when'.)
- 6 The workers felt (they—cheat—employer). (Passive)
- 7 Rama Rao wished (he—get—prize—crossword puzzle). (Past Tense)

B Noun Clause in Apposition

Study the following sentences :

- 1 He had come to the **conclusion** *that life was not worth living.*
- 2 She..... was not capable of a sustained quarrel, with the **result** *that he always got what he wanted.*

In the above sentences the noun clauses (italicised) extend or explain the nouns preceding them (in bold type). The noun clause in sentence 1 tells us what the conclusion was that Rama Rao had come to. Similarly the noun clause in sentence 2 tells us what the result was. Hence these clauses are called *apposition* clauses. They are said to

be *in apposition* to the respective leading nouns. Another term by which they are referred to is *content* clauses, because they explain the content or meaning of the leading noun in further detail. One feature of these clauses in apposition is that they are usually introduced by 'that' following the leading noun.

Special care should be taken to distinguish between noun clauses in apposition and adjective clauses introduced by 'that'. In the sentence,

The **news** *that my uncle had a heart attack* shocked me, the *that*-clause is in apposition to 'news'. Here 'that' cannot be replaced by 'which'. Whereas, in the sentence,

'The news *that shocked me most* turned out to be false', the *that*-clause is an adjective clause which tells us which news turned out to be false though it does not tell us what the news was. Here 'that' can be replaced by 'which'—('the news *which* shocked me most').

Now complete the following sentences supplying noun clauses which stand in apposition to the nouns. Use the clues given in brackets for making the noun clause. The first one is done for you.

- 1 He should't get the **feeling** (You didn't want—help—him)
He shouldn't get the feeling *that you didn't want to help him*.
- 2 He was of the **opinion** (the crash—due—pilot's error.)
- 3 You can't deny the **fact** (this revolver—yours).
- 4 Her **excuse** (she—write—hurry) is difficult to accept.
- 5 The **news** (my friend—get married) reached me in Calcutta.
- 6 All the time Nixon was under the **impression** (his staff—nothing to do—Watergate).
- 7 Darwin propagated the **theory** (man—descend—ape).
- 8 The Prime Minister's **statement** (India—stand by—Bangladesh) was received with cheers.

C Infinitives as Adverbials

Study these sentences :

- 1 He hardly stopped *to look at* his wife and children.



2 He strained his ears *to catch* the sound of the train.

3 He rose *to be* the head of his company.

The infinitive with 'to' is used as an adverbial, to express purpose or result. Sentence 1, for example, means that Rama Rao hardly stopped *in order to* (purpose) look at his wife and children. Sentence 3 means that he rose to become (result) the head of his company.

Complete the sentences with suitable *to*-infinitives chosen from the list below.

to save	to discuss	to make fun of	to buy
to be	to eat	to fetch	to see
to live	to repair		

- 1 We stopped on our way some fruit.
- 2 Are you going to Madras the cricket match?
- 3 The attempt to hijack the plane turned out a failure.
- 4 The committee proceeded the next topic.
- 5 Should we live or eat
- 6 Can you send a mechanic my car?
- 7 'Have you come here to study or me?' the teacher demanded.
- 8 Send someone a doctor at once.
- 9 'I'm sorry. I can't go out of my way you', said the officer.

IV DISCUSSION

What makes Narayan's story an 'Indian' story?

Points to discuss :

Narayan depicts Indian middle-class life—Rama Rao's family typical middle-class family—His problem a common Indian problem : unemployment—His lack of enterprise, his ineffectual efforts to find employment, typical of the class which seeks white-collar jobs?—His trying to solve his problem by his luck in solving crossword puzzles a product of Indian fatalism?

My Financial Career

Stephen Leacock

WHEN I go into a bank I get rattled. The clerks rattle me ; the wickets rattle me ; the sight of the money rattles me ; everything rattles me.

The moment I cross the threshold of a bank and attempt to transact business there, I become an irresponsible idiot.

I knew this beforehand, but my salary had been raised to fifty dollars a month and I felt that the bank was the only place for it.

So I shambled in and looked timidly round at the clerks. I had an idea that a person about to open an account must needs consult the manager.

I went up to a wicket marked 'Accountant'. The accountant was a tall, cool devil. The very sight of him rattled me. My voice was sepulchral.

'Can I see the manager?' I said, and added solemnly, 'alone'. I don't know why I said 'alone'.

'Certainly', said the accountant, and fetched him.

The manager was a grave, calm man. I held my fifty-six dollars clutched in a crumpled ball in my pocket.

'Are you the manager?' I said. God knows I didn't doubt it.

'Yes', he said.

'Can I see you,' I asked, 'alone?' I didn't want to say 'alone' again, but without it the thing seemed self-evident.

The manager looked at me in some alarm. He felt that I had an awful secret to reveal.

'Come in here,' he said, and led the way to a private room. He turned the key in the lock.

'We are safe from interruption here,' he said ; 'sit down.'

We both sat down and looked at each other. I found no voice to speak.

'You are one of Pinkerton's' men, I presume,' he said.



He had gathered from my mysterious manner that I was a detective. I knew what he was thinking, and it made me worse.

'No, not from Pinkerton's,' I said, seeming to imply that I came from a rival agency.

'To tell the truth,' I went on, as if I had been prompted to lie about it, 'I am not a detective at all. I have come to open an account. I intend to keep all my money in this bank.'

The manager looked relieved but still serious ; he concluded now that I was a son of Baron Rothschild² or a young Gould.³

'A large account, I suppose,' he said.

'Fairly large,' I whispered. 'I propose to deposit fifty-six dollars now and fifty dollars a month regularly.'

The manager got up and opened the door. He called to the accountant.

'Mr. Montgomery,' he said unkindly loud. 'This gentleman is opening an account, he will deposit fifty-six dollars. Good morning.'

I rose.

A big iron door stood open at the side of the room.

'Good morning' I said, and stepped into the safe.

'Come out,' said the manager coldly, and showed me the other way.

I went up to the accountant's wicket and poked the ball of money at him with a quick convulsive movement as if I were doing a conjuring trick.

My face was ghastly pale.

'Here,' I said, 'deposit it.' The tone of the words seemed to mean, 'Let us do this painful thing while the fit is on us.'

He took the money and gave it to another clerk.

He made me write the sum on a slip and sign my name in a book. I no longer knew what I was doing. The bank swam before my eyes.

1. A famous detective agency.

2. A celebrated Jewish family of bankers : fabulously rich.

3. An American millionaire of the late nineteenth century, well known for his lavish spending.



'Is it deposited!' I asked in hollow, vibrating voice.

'It is,' said the accountant.

'Then I want to draw a cheque.'

My idea was to draw out six dollars of it for present use. Someone gave me a cheque-book through a wicket and someone else began telling me how to write it out. The people in the bank had the impression that I was an invalid millionaire. I wrote something on the cheque and thrust it in at the clerk. He looked at it.

'What! Are you drawing it all out again?' He asked in surprise. Then I realized that I had written fifty-six instead of six. I was too far gone to reason now. I had a feeling that it was impossible to explain the thing. All the clerks had stopped writing to look at me.

Reckless with misery, I made a plunge.

'Yes, the whole thing.'

'You withdraw your money from the bank?'

'Every cent of it.'

'Are you not going to deposit any more?' said the clerk, astonished.

'Never'.

An idiot hope struck me that they might think something had insulted me while I was writing the cheque and that I had changed my mind. I made a wretched attempt to look like a man with a fearfully quick temper.

The clerk prepared to pay the money.

'How will you have it?' he said.

'What?'

'How will you have it?'

'Oh'—I caught his meaning and answered without even trying to think—'in fifties.'

He gave me a fifty-dollar bill.

'And the six?' he asked dryly.

'In sixes,' I said.

He gave it to me and I rushed out.

As the big door swung behind me I caught the echo of a roar of laughter that went up to the ceiling of the bank. Since then I bank no more. I keep my money in cash in my trousers pocket and my savings in silver dollars in a sock.

**EXERCISES**

I Match the words in part A with their meanings in part B :

- A 1 imply 2 transact 3 reckless
4 self-evident 5 conjuring

- B 1 not caring for the consequences
2 an act of magic
3 mean
4 to do business
5 needing no proof

II Rewrite the following sentences using a word from the passage in place of the word or words in bold type :

- 1 I knew **in advance** that I would become an irresponsible idiot in the bank.
- 2 In the bank I looked round at the clerks **in a shy manner**.
- 3 The currency notes in my pocket had become **crushed**.
- 4 Are you **taking out** all your money from the bank?

III (a) Use the following words first as nouns and then as verbs :

- 1 plunge 2 slip 3 battle
4 bank 5 clutch 6 prompt

(b) Find words from the passage ending in :
-ble, -ant, -al, -ous, -ive.

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IV Study the following tables :

(Note : *that* may sometimes be omitted in this position)

(a)

Subject + Verb		<i>that</i> clause
I felt	(that)	the bank was the only place for it.
He felt	(that)	I had an awful secret to reveal.
He concluded	(that)	I was a son of Baron Rothschild or a young Gould.
The people in the bank thought	(that)	I was an invalid millionaire.
Then I realized	(that)	I had written fifty-six dollars.
He knew	(that)	the sight of the bank would rattle him.
The manager concluded	(that)	I was one of Pinkerton's men.
He expected	(that)	he would be treated well in the bank.

Make fifteen meaningful sentences from the above table.

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(b)

Subject	Verb	Gerund	<i>to</i> + infinitive
All the clerks	stopped	writing	to look at me.
He	started	shouting	to draw attention.
The police	went on	searching	to get hold of some secret document.
She	continued	applauding	to show her appreciation.
She	began	whistling	to amuse herself.
His friend	stopped	criticizing	to win over his opponents.
He	began	complaining	to show his disappointment.

Make ten meaningful sentences from the above table.

(c) Study the pattern of the sentence given below :

Subject + Verb	<i>to</i> + infinitive
I hope	to buy some company shares.

Find four sentences of this pattern from the passage.

A Visit to the Moon

Sir James Jeans

LET us charter a rocket to take us to the moon so that we can actually walk on its surface.

Our rocket must be shot off at a high speed—6.93 miles a second at least—for if it starts at any lesser speed it will merely fall back to earth, like the shot from an ordinary gun. If it starts with a speed of exactly 6.93 miles a second, it will just get clear of the earth's gravitational pull,¹ but after it has got clear, it will have no appreciable speed left to carry us on our journey. Let us start with a speed of 7 miles a second, then it will still have a speed of 1 mile a second left after it has got clear of the earth's pull, and we shall reach the moon in a little over two days.

We only take a few seconds to pass through the earth's atmosphere, which is relatively hardly thicker than the thin skin of a plum or a peach. As we pass through this, we gradually leave beneath us all the particles of air, dust, water vapour and so on, which scatter the sun's light and make the sky look blue. As the number of these particles decreases we see the sky assuming in turn the colours—blue, dark blue, dark violet and black-grey. Finally, we leave the earth's atmosphere beneath us and see the sky become jet black, except for the sun, moon and stars. These look brighter than they did from the earth, and also bluer because none of the blue light has been subtracted from them to make a blue sky. And the stars no longer twinkle at us as they did on earth because there is no atmosphere to disturb the even flow of their light. They seem now to stab our eyes with sharp steely needles of light. If we look back at our earth we shall see about half of its surface shrouded in mists, clouds, and showers. But in front, the whole surface of the moon shines out perfectly clear; it has no atmosphere to scatter the sun's light, and no fogs and rains to obscure the illumination of its surface.

1. The force that attracts objects to the centre of the earth.



Naturally this clearness persists after we have arrived on the moon's surface, and far exceeds anything we have ever experienced on earth. Our atmosphere is the cause of the soft tones that add so much to a terrestrial landscape—the oranges and reds of sunrise and sunset, the purples and greens of twilight, the blue sky of full day, the purple haze of the distance. Here on the moon there is no atmosphere to break up the sun's rays into their different colours and distribute them—the blue to the sky, the red to the dawn, and so on. There are only two colours—sunshine and shadow, white and black; everything in the sunshine is white, everything else is black. We feel as though we were in a cinema studio lighted only by one terrible powerful light—the sun. A valley stays utterly dark until the moment when the sun rises over the surrounding mountains; then full day comes, with all the suddenness of turning on an electric light.

It is clear that if we want to step out of our rocket and walk about on the moon, we must bring our own air with us; we shall need an oxygen apparatus, such as the climbers on Mount Everest¹ had. We may perhaps think that the weight of this will make walking or climbing very arduous, but as soon as we set foot on the soil of the moon, we shall find that the contrary is the case. The moon contains less than an eightieth part of the substance of the earth, and so exerts a gravitaional pull which is much smaller than the earth's—in fact it is only about a sixth as great. For this reason, we find we can carry extraordinary weight without fatigue, and as our bodies seem to weigh almost nothing, we can jump to great heights. We feel so athletic that we may even try to break our own jumping records. It ought not to be difficult to break both our own and everybody else's; a good high jumper ought to jump about 36 feet, and the long jump of a fair athlete ought to be at least 120 feet. If we feel inspired to play cricket, the ball will simply soar off our bat, so that if it is not to be entirely a batsman's game, the pitch and field must each be six times the size they are on earth. Unfortunately, all this will make the game six times as slow as on earth and perhaps cricket, played six times as slowly as on earth, would not be much of a game after all....

Just because there is no atmosphere on the moon there can be

1. A mountain in the Himalayas, 29,142 ft. high. It is the highest peak in the world.



no seas, rivers or water of any kind. We are accustomed to think of water as a liquid which does not boil away until it reaches a temperature of 212° , but if ever we picnic high up on a mountain, we find out our mistake. We soon discover that water boils more easily and at a lower temperature there than on the plain below. The reason is that there is less weight of air to keep the molecules of the liquid pressed down, and so prevent them flying off by evaporation. If there were no air-pressure at all, the water would evaporate no matter how low its temperature, and this is precisely what would happen on the moon. Clearly then we shall find no water on the moon, we must take drinking water with us, and it will not be well to pour it out and leave it standing; if we do it will have disappeared by the time we want to drink it—its molecules will have danced off, one by one, into space.

Knowing that there is neither air nor water on the moon, we shall hardly expect to find men or animals, trees or flowers. And in actual fact the moon has been observed night after night and year after year for centuries, and no one has ever found any trace of forests, vegetation or life of any kind. No changes are detected beyond the alternations of light and of dark, of heat and of cold, as the sun rises and sets over the arid landscapes. The moon is a dead world, just a vast reflector poised in space, like a great mirror reflecting the sun's beams down on to us.

EXERCISES

I Match the words in part A with their meanings in part B :

- | | | |
|---------------|--------------|-------------|
| A 1 particles | 2 atmosphere | 3 precisely |
| 4 terrestrial | 5 landscape | 6 arid |
| 7 alternation | 8 fatigue | 9 assume |

- | | | |
|-------------------------------------|----------------------------------|----------------|
| B 1 in an exact manner | 2 scenery | |
| 3 very small bits | | |
| 4 mixture of gases around the earth | | |
| 5 tiredness | 6 dry | 7 of the earth |
| 8 take on | 9 succeeding each other by turns | |



II Rewrite the following sentences using a word from the passage in place of the word or words in bold type :

- 1 The moon has been observed for centuries, and no scientist has ever found any trace of **trees, flowers or plants**.
- 2 The clearness of light **continues** after we have arrived on the **surface** of the moon.
- 3 If we leave our drinking water standing, it will have **disappeared into space** by the time we want to drink it.
- 4 There are no fogs or rains **to darken** the illumination of the moon's surface.
- 5 There has been a **noticeable** *rise* in prices since the second world war.
- 6 The gravitation that the sun **exercises** on the planets keeps them (moving around) in their orbits.

III (a) Find words from the passage having the following meanings :

- 1 the smallest sized substance that can exist separately without losing its chemical characteristics
- 2 artist's place of work
- 3 the dim light before sunrise or after sunset
- 4 a set of scientific instruments
- 5 physically strong and quick

(b) Find words from the passage ending in :

-tion, -ness, -able, -ble

(c) The suffix '-ly' added to the word 'easy' gives us the adverbial form 'easily'. Select five words from the passage which can form adverbs with 'ly'.

(d) Make sentences of your own using the following words first as nouns and then as verbs :

1 poise

2 pitch

3 rocket

IV Study the following tables (a), (b), and (c) and construct five more sentences on each of the patterns as in (a), (b), and (c) using your own words :



(a)

mix two molecules of hydrogen with one molecule of oxygen

we get water.

If we heat iron

it expands.

compress a solid substance

it changes its shape.

pour oil on water

it floats.

(b)

rub a comb with a silk handkerchief and put it under your nose

you will hear a crackle.

If you Cut some strips of polythene and strike them with your fingers

your fingers will attract the strips

disconnect one of the wires

the electric lamp will go out.

come across scientific terms often

they'll become familiar.

(c)

go on long leave
go to the U.S.A.

apply in advance.
get a passport.

If you stay at the Ashoka Hotel
spend your holiday in Simla

you must

first reserve a room.
write to the Information Bureau.

V Fill in each blank space in the passage given below with one of the following words :

rockets, relatively, atmosphere, arid, reflector, utterly

The two great nations, Russia and America, have announced that some of their men will land on the moon. The race is a ——— hard one since both want to be the first to reach the moon. They are spending a great deal of money on building ———.

The moon, scientists tell us, is ——— and has no ———. This means that it has no air, no changes of weather such as we are used to. The moon has no light of its own, it merely acts as a ——— to the sun. It is dark there till the sun rises.

Wander-Thirst

Gerald Gould

BEYOND the East the sunrise, beyond the West the
And East and West the wander-thirst that will not let
It works in me like madness, dear, to bid me say
For the seas call and the stars call, and oh! the call of
I know not where the white road runs, nor what the
But a man can have the sun for friend, and for his
And there's no end of voyaging when once the voice
For the rivers call and the roads call, and oh! the call
Yonder the long horizon lies, and there by night and
The old ships draw to home again, the young ships
And come I may, but go I must, and, if men ask you
may put the blame on the stars and the sun and
the white road and the sky.

I Line 1

Beyond the East the sunrise : Beyond the east is the sunrise. The verb, however, is not used when, as here, the background or the attendant circumstances of an action has to be briefly but dramatically sketched.

Line 4

for the seas call and the stars call Call here is a verb. But in **and oh! the call of the sky**, call is a noun in an exclamatory group. The construction suggests that there is something special about this call. cf. line 8.

**Line 6**

But a man can have the sun for friend : a man can have the sun as his friend.

and for his guide a star : have a star as his guide. In both these cases an object (sun/star) is modified by a complement (friend, guide). Construct five more sentences of your own illustrating this construction.

Lines 11-12

And come I may, but go I must : Usually auxiliaries come before other verbs in a verb phrase. (cf. you **may** put the blame) This is one of the few phrases where the order is reversed. The construction is literary.

Notice the meanings of **may** and **must** here.

Come **I may** (possibility).

Go **I must** (compulsion ; necessity).

You **may** put the blame (permission).

- II** 1 **Wander-thirst :** Explain. Point out the line where the speaker says that there is no place on earth where he can be free from this.
- 2 The speaker hears all around him calls which he cannot resist but must follow. Point out the lines where these are distinctly mentioned.
- 3 Although he is drawn into the unknown all the time, still he is neither alone nor lost. Point out the lines where these ideas are expressed.
- 4 **The old ships draw to home again, the young ships sail away :** How is the contrast between the old and the young worked out in this line? What does it suggest about the poet himself?
- 5 **You may put the blame on the stars and the sun :** What is this blame?
- 6 **and oh! the call of the sky.**
and oh! the call of a bird!
Does this parallel construction suggest anything to you?
- 7 Compare this poem with **Beauty** by John Masefield. Study in particular the last two lines of each poem. What difference do you notice?



Silver

Walter De La Mare

SLOWLY, silently, now the moon
Walks the night in her silver shoon ;
This way, and that, she peers, and sees
Silver fruit upon silver trees ;
One by one the casements catch
Her beams beneath the silvery thatch ;
Couched in his kennel, like a log,
With paws of silver sleeps the dog ;
From their shadowy cote the white breasts peep
Of doves in a silver-feathered sleep ;
A harvest mouse goes scampering by,
With silver claws, and silver eye ;
And moveless fish in the water gleam,
By silver reeds in a silver stream.

I Fill in each blank in the following sentences with one of these words :

thatch kennel scamper gleam

- 1 If you just so much as look at a mouse it will —— away.
- 2 Light falling on a brightly polished surface makes it ——.
- 3 Huts are usually covered with ——.
- 4 Just as we speak of a lion's den, we speak of a dog's ——.

- II Notice the use of the present tense in the poem : the moon **walks**, she **peers**, she **sees**, fish **gleam**.

The reference, of course, is to what is happening now, at the moment of speaking. 'Slowly, silently, now, the moon/Walks the night in her silver shoon.'

But although it is 'action' in the present moment that is being described, the verb form (tense) used is the simple present and not the present progressive.

A verb like **see** is not normally used in the progressive form (e.g., **I see** an aeroplane. Not : **I am seeing** an aeroplane). But what about such verbs as : **catch**, **sleep**, **peep**?

The progressive form is used when what is thought of is limited duration. If we think of an action as going on now but coming to an end sometime later, we can express this by means of the progressive form (e.g., the boys are playing in the field).

This would suggest that for the poet, as he views the landscape, there is no thought of the magic spell cast by the moon coming to an end. Her touch has changed the landscape into one of silver. Give another description of your own (in about ten sentences) of a quiet night. Use the simple present tense.

- III
- 1 What are the various 'silvery' things noticed in the poem? What is the figure of speech in such phrases as: **silver fruit**, **silver claws** etc.?
 - 2 It is not only a silvery landscape that the poet is describing. It is also one of quiet, stillness and rest. What is the only movement (apart from the moon's) that you notice in the poem?
 - 3 How is the heavy sleep of the dog suggested?
 - 4 **Silver-feathered sleep**: Explain. What is the figure of speech here?
 - 5 **Moveless fish**: Explain. Can you think of any other **verb + less** combination? (Note: the word **moveless** is not in general use.)
 - 6 Does the moon see a world of silver or does she create one?
-

Where the Mind is without Fear

Rabindranath Tagore

WHERE the mind is without fear and the head is held high ;
Where knowledge is free ;
Where the world has not been broken up into frag-
ments by narrow domestic walls ;
Where words come out from the depth of truth ;
Where tireless striving stretches its arms towards perfection ;
Where the clear stream of reason
has not lost its way into the dreary desert sand of dead habit ;
Where the mind is led forward by thee
into ever-widening thought and action
Into that heaven of freedom, my
Father, let my country awake.

EXERCISES

- I Fill up the blank in each of the following sentences with one of these words :

fragments striving dreary

- 1 The history of science is a continuous —— after knowledge.
- 2 If there were no change in life it would become quite ——.
- 3 In many parts of the country agricultural land is cut up into small ——.

- II 1 The entire poem is one series of clauses introduced by 'where', all referring to 'that heaven of freedom' in the last but one line : 'My Father, let my country awake into that heaven of freedom where the mind is without fear'
Construct five more sentences, using your own words, where a subordinate clause beginning with 'where' refers to a noun in the main clause.

2 (a) Observe these noun phrases :

- 1 the depth of truth
- 2 the stream of reason
- 3 the sand of habit
- 4 (that) heaven of freedom

Although they seem to be all alike (Noun + of + Noun) there are important differences between them. In No. 2 and No. 3 there is some comparison involved : reason is like a stream ; habit is like sand. This is not so with No. 1 and No. 4. No. 1 describes the essential nature of truth. (Truth is deep ; hence, the depth of truth.). No. 4 describes the feature of Tagore's view of heaven : a heaven whose distinctive feature is freedom ; a heaven of freedom.

Give an example of your own for each type of the phrases described here.

(b) Study these noun phrases :

- 1 narrow domestic walls. 2 tireless striving.
- 3 ever-widening thought and action.

One obvious difference between these phrases and those discussed in (a) is this : we don't have two parts here connected by **of**. This also suggests another difference : while in (a) both parts are equally important (**depth of truth**) here the final words (walls, striving, thought and action) are more important than the words which precede them.

We have already seen the sentences from which phrases in (a) are derived. Here is the construction from which you can get the phrases in (b) :

walls which are narrow and domestic ;

striving which is tireless ;

thought and action which is ever-widening.

Give five examples of your own of phrases which can be turned into relative clauses in this way.

III 1. The poet wants his country to awake into a heaven of freedom. Freedom from fear (line 1) is one of these freedoms. What are the other freedoms that he mentions?



2. To be led forward by God is itself one of these freedoms. Point out the line where the poet suggests this.
 3. What are the **narrow domestic walls** that he speaks of in line 3?
 4. What is the point in comparing **dead habit** to **dreary desert sand**?
 5. What is the significance of **awake** in the last line? What does it suggest to you about the present state?
 6. By contrast with what has been described in the poem, what sort of a place is the present world?
 7. Compare this poem with Browning's poem : **Pippa's Song**. Study in particular the lines : **All's right with the world** and **where tireless striving stretches its arms towards perfection**. What difference do you notice between the attitudes of the two poets?
-

A Talk on Advertising

Herman Wouk

An After-Dinner Oration by The Artist

Marquis, while you were talking I looked around this table and saw that (nearly) everyone here earns a living through the activity called advertising. Now, I realize that you invited me in the absence, enforced by your sedentary ways, of stuffed tiger heads or other trophies on your walls, a live artist being the equivalent of a dead beast as a social ornament. I will not question your motive because it has given me a chance to do a beautiful and good thing. I should like to entreat all these gentlemen to redeem the strange, bittersweet miracle of their lives, while there is yet time, by giving up the advertising business at once.

Has it ever occurred to any of you gentlemen to examine the peculiar fact that you find bread in your mouths daily? How does this happen? Who is it that you have persuaded to feed you? The obvious answer is that you buy your food, but this just states the question in another, less clear way, because money is nothing but a token of exchange. Drop the confusing element of money from the whole process, and the question I've posed must confront you bleakly. What is it that you do, that entitles you to eat?

A shoemaker gives shoes for his bread. Well. A singer sings for her supper. Well. A capitalist leads a large enterprise. Well. A pilot flies, a coal-miner digs, a sailor moves things, a minister preaches, an author tells stories, a laundryman washes, an auto worker makes cars, a painter makes pictures, a street-car conductor moves people, a stenographer writes down words, a lumberjack saws, and a tailor sews. The people with the victuals appreciate these services and cheerfully feed the performers. But what does an advertising man do?

He induces human beings to want things they don't want.

Now, I will be deeply obliged if you will tell me by what links of logic anybody can be convinced that your activity—the creation of want where want does not exist—is a useful one and should be



rewarded with food. Doesn't it seem, rather, the worst sort of mischief, deserving to be starved into extinction?

None of you, however, is anything but well-fed ; yet I am sure that until this moment it has never occurred to you on what a dubious basis your feeding is accomplished. I shall tell you exactly how you eat. You induce people to use more things than they naturally desire—the more useless and undesirable the article, the greater the advertising effort needed to dispose of it—and in all the profit from that unnatural purchasing, you share. You are fed by the makers of undesired things, who exchange these things for food by means of your arts and give you your share of the haul.

Lest you think I oversimplify, I give you an obvious illustration. People naturally crave meat ; so the advertising of meat is on a negligible scale. However, nobody is born craving tobacco, and even its slaves instinctively loathe it. So the advertising of tobacco is the largest item of expense in its distribution. It follows, of course, that advertising men thrive most richly in the service of utterly useless commodities like tobacco or underarm pastes, or in a field where there is a hopeless plethora of goods, such as soap or whisky.

But the great evil of advertising is not that it is unproductive and wasteful ; were it so, it would be no worse than idleness. No. Advertising blasts everything that is good and beautiful in this land with a horrid spreading mildew. It has tarnished Creation. What is sweet to any of you in this world? Love? Nature? Art? Language? Youth? Behold them all, yoked by advertising in the harness of commerce.

Aurora Dawn! Has any of you enough of a ear for English to realize what a crime against the language is that (trade) name? *Aurora* is the dawn! The redundancy should assail your ears like the shriek of a bad hinge. But you are so numbed by habit that it conveys no offence. So it is with all your barbarities. Shakespeare used the rhyming of 'double' and 'bubble' to create two immortal lines in *Macbeth*. You use it to help sell your Dubl-Bubl Shampoo, and you have not the slightest sense of doing anything wrong. Should someone tell you that language is the Promethean fire that lifts man above the animals and that you are smothering the flame in mud, you would stare. You are staring. Let me tell you without images, then, that you are cheapening speech until it is ceasing to be an honest method of exchange, and that the people, not knowing that the English in

a radio commercial is meant to be a lie and the English in the President's speech which follows, a truth, will in the end fall into a paralysing scepticism in which all utterance will be disbelieved.

God made a great green wonderland when he spread out the span of the United States. Where is the square mile inhabited by men wherein advertising has not drowned out the land's meek hymn with the blare of billboards? By what right do you turn Nature into a painted hag crying 'Come buy'?

A few heavenly talents brighten the world in each generation. Artistic inspiration is entrusted to weak human beings who can be tempted with gold. Has advertising scrupled to buy up the holiest of these gifts and set them to work peddling?

And the traffic in lovely youth! By the Lord, gentlemen, I would close every advertising agency in the country tomorrow, if only to head off the droves of silly girls, sufficiently cursed with beauty, who troop into the cities each month, most of them to be stained and scarred, a few to find ashy success in the hardening life of a model! When will a strong voice call a halt to this dismal pilgrimage, this Children's Crusade to the Unholy Land? When will someone denounce the snaring allurements of the picture magazines? When will someone tell these babies that for each girl who grins on a magazine cover a hundred weep in back rooms, and that even the grin is a bought and forced thing that fades with the flash of the photographer's bulb, leaving a face grim with scheming or heartbreak?

To what end is all this lying, vandalism and misuse? You are trying to sell ; never mind what, never mind how, never mind to whom—just sell, sell, sell! Small wonder that in good old American slang 'sell' means 'fraud'! Come now! Do you hesitate to promise requited love to miserable girls, triumph to failures, virility to weaklings, even prowess to little children, for the price of a mouth wash or a breakfast food? Does it ever occur to you to be ashamed to live by preying on the myraid little tragedies of unfulfilment which make your methods pay so well?

I trust that I am offending everybody very deeply. An artist has the privileges of the court fool, you know. I paint because I see with a seeing eye, an eye that familiarity never glazes. Advertising strikes me as it would a man from Mars and as it undoubtedly appears to the angels : an occupation the aim of which is subtle prevarication for gain, and the effect of which is the blighting of everything fair



and pleasant in our time with the garish fungus of greed. If I have made all of you, or just one of you, repent of this career and determine to seek decent work, I will not have breathed in vain today.

GLOSSARY

oration	:	a formal speech
sedentary ways	:	spending much of the time seated
lumberjack	:	a person who cuts down trees for a living
extinction	:	ruin or destruction
dubious	:	doubtful or questionable
plethora	:	plenty or excess
mildew	:	destructive growth of tiny fungi forming on plants, leather, food, etc. in warm and damp conditions
behold	:	look, notice
yoked	:	bound, linked or tied to
Prometheus	:	a mythical character who stole fire from heaven
smothering	:	suffocating, suppressing
paralysing	:	rendering helpless
scepticism	:	doubt
hymn	:	sacred song or music
bill boards	:	advertisements displayed on boards
traffic	:	immoral and illegal trade
crusades	:	religious battles in the Middle Ages led by Christian rulers to recover the Holy Land from the Muslims
prevarication	:	evading the truth

EXERCISES

A. Comprehension

I. Answer the following questions.

1. When did the artist make a speech? Who was present?
2. In what way does the author find advertising unproductive and wasteful?



3. How does advertising damage the following?

- (a) Nature (c) Language
- (b) Art (d) Youth

Answer in 1-3 sentences.

4. Name some of the false promises made through advertisements.

5. What is the author's purpose in being so offensive?

II. *Choose the correct alternative.*

1. The artist is ...

- (i) a man envious of the advertising world
- (ii) a well-meaning critic of the advertising business
- (iii) a lunatic

2. What is the tone of the speaker?

- (i) humorous
- (ii) serious and analytical
- (iii) malicious

3. In the line 'By what right do you turn Nature into a painted hag crying 'come buy', he implies

- (i) that the advertising people have not spared even 'Nature' in their greed to boost up their sales
- (ii) that they are inviting people to buy more
- (iii) that they are presenting the form of a pitiable old lady to arouse the sympathy of buyers

4. The speaker quotes Shakespeare to prove

- (i) that the English language is being ill-used in the service of advertising
- (ii) that Macbeth is a beautiful play
- (iii) that rhyming is very useful in advertising

5. Advertising of tobacco is vital for its sale because

- (i) everybody enjoys the use of tobacco
- (ii) smoking is such a popular fad
- (iii) nobody is born longing for tobacco

B. GRAMMAR AND USAGE

I. The speaker talks about a few different professionals and what they do :



1. A capitalist is one who leads a large enterprise.
2. A pilot ...
3. A coal miner ...

What do the following people do?

1. A paediatrician
2. A gynaecologist
3. A veterinary surgeon
4. An archaeologist
5. A copy-writer

II. *Précis Writing*

Some Rules of Précis-Writing

Writing a *précis* means making an intelligent summary of a long passage. To write a *précis* one should have a clear understanding of the passage : only then will one be able to include all the essential points in the *précis*.

Some general considerations :

1. It is generally accepted that a *précis* should be one third of the passage given. If the original passage has 300 words, the *précis* should not be more than 110 words in length.
2. A *précis* should be in the language of the *précis*-writer. The original passage is not to be reduced in length by just removing unimportant or unnecessary sentences and by reproducing the rest as the *précis*. It should be a brief gist or summary of the passage expressed in the writer's own words.
3. A *précis* should be full i.e. it should contain all the essential thoughts, ideas or facts in the original passage. It should not contain repetitions or observations that are not relevant to the main theme of the original.
4. A *précis* is always written in Reported Speech. The passage given may be a speech made by a person in Direct Speech, but the *précis* is to be in Reported Speech and in the Third Person and in the Past Tense.

Techniques of Précis-Writing

There are three kinds of work to be done in producing a clear and successful *précis*. They are (1) Reading, (2) Writing and (3) Revision.

Reading

Read the passage carefully.



If one reading is not enough to give you a general idea of its meaning, then read it a second time. As you read, find out the subject or the theme of the passage and what is said about the subject.

It will be a good thing if you find out the lead or the topic sentence. The lead sentence will help you to see the subject clearly. It will also help you to think of a title for the précis.

Further reading may be necessary at this stage to make sure that the details of the passage are also understood. Read the passage more slowly this time, even sentence by sentence, and make sure that everything in the passage is understood. If this is not done, it is likely that you will miss something important, especially if it is expressed by a short phrase or a single word.

Now comes the process of selection. The writer of the précis has to decide what facts or ideas in the passage are essential and what are of secondary or no importance. Taking the main ideas of the passages as your point of reference, it should not be too difficult to write out the important points in the original in a corner of your work sheet.

Writing

You should first prepare a draft of the précis, keeping in mind, the need to reduce the original to one-third its length. The main thoughts expressed in the passage, the ideas it contains, the opinions presented and the conclusion arrived at should figure in the rough draft. Unimportant things like the names of people and places and dates should not figure in it.

It may so happen that your first draft is too long or that it sounds rather jerky. Shorten it if necessary and write out a careful second draft. Sometimes you may need to work out three or even four drafts, but with reasonable care and concentration, you should normally succeed in producing a good précis by the second draft.

Remember that a précis is a connected whole and that it should read smoothly and continuously.

Revision

When you have made your second (or final) draft, carefully revise it before writing out the fair copy. Look for any mistakes or slips in grammar or spelling and correct them. Do not forget to give your précis a title.



Reducing Sentences

Examples :

Red the following sentences and note how they are summarized into short ones :

1. There is no thoroughfare in Delhi as busy and crowded as Chandni Chowk, where, in many by-lanes, in hundreds of unpretentious little shops, wholesale trade in textiles worth millions of rupees is carried on. (33 words)

Chandni Chowk is a very crowded road because it is the centre of the textile market in Delhi. (17 words)

2. My friends, Anil, Gopal, Paul, Rahim and I visited many palces in Tamil Nadu and Kerala like Madurai, Rameshwaram, Kanyakumari, Trivandrum, Cochin and Cannanore. (23 words)
With four friends I visited many towns in Tamil Nadu and Kerala. (11 words)

Sumarize the following sentences so that none of them are more than fifteen words in length :

1. 'I am taking up this job,' said the new manager, 'with the earnest hope that everyone of you will support me to the utmost to increase production so that we shall be able not only to survive as a team but also to prove to the directors of this firm that your contention was fully justified.'
2. The father advised his son not to invest his money on the risky venture, but the son, who had come to know from various reliable sources that the risk involved would be nothing when compared to the gain that was expected, started the business and in a couple of years became very rich.

C. COMPOSITION

- I. *Write a paragrp of about 200 words on the following :*

Advertisements on T.V. and their impact

- II. *Discuss orally and write an essay on :*

The benefits of Advertising

The Advertising can be responsible to varying degrees—plays an important role in providing information—give examples ... Is one face of the materialistic consumer society in which we live—helps to keep the wheels of the economy turning ... Does need checks against making false claims.



Are You an Entrepreneur

Victor Kiam

When I was eight, the streetcar named Desire ran only four blocks from my home in New Orleans. But the sound of eager Desire racing through the night did not inspire me—as it did Tennessee Williams—to spin a passionate tale. Instead, it invited the entrepreneurial muse to whisper the suggestions that guided me to the path I'm still travelling.

That summer I noticed that people getting off the streetcar at the end of the day looked as if they would pass out if they had to go another step without a cool drink. I didn't realize it then, but I had responded to the first precept of an entrepreneur : I had recognized a need.

My grandfather gave me five dollars to buy 100 bottles of Coca-Cola. But before I could take my first step into the world of high finance, I had to set a price for my goods. With naive boldness, I settled on a mark-up of 100 per cent!

Business was brisk the first day and got better as the week progressed. You would have thought I was a pint-size millionaire. My grandfather was of that opinion. So you can imagine his shock when, having sold my entire stock, I had only four dollars to show for my efforts.

Few of my customers could afford to pay ten cents for a bottle. Many couldn't even afford the five cents I needed to break even. It was so hot that I couldn't bear to let anyone go away empty-handed, so I just gave away my merchandise. My first business was a financial failure, but it sure built up a lot of goodwill.

Entrepreneurs can be found everywhere—from fellows with outdoor lunch wagons to people within the corporate mainstream. Their common bond is that they are risk takers, willing to roll the dice with their money or stake their reputations in support of an idea or a project. They're following their *own* visions, and have decided to make the sacrifices necessary to achieve success.



In 1968, after 18 years at Lever Brothers and Playtex, I left my job. I had long thought of doing something on my own, but it was talking with friends and attending a seminar on entrepreneurship that gave me the push I needed. I bought into the watch manufacturer Benrus Corporation. Then in 1979 I acquired the Remington Company.

Thirty-five years of experience has given me a good idea of the entrepreneur's profile. To find out if you have what it takes, ask yourself :

1. *Do I have enough self-confidence?* You *must* believe in yourself. In a company, you want the people working for you to follow your lead ; you want your superiors to respect your judgment. If you're running your own business, you want investors to place their money and trust behind you. You want your clients to catch your enthusiasm and to believe in your product or service. How can you inspire them if you don't believe in yourself?

If you lack self-confidence, find some. Lack of confidence isn't a disease, it's a symptom. Self-perceived negatives can rob you of a healthy ego.

Every six months, I do a personal balance sheet. I make a list of my pluses and minuses. For example, I was once a procrastinator. Confronting this helped me to overcome it. I started making it a point to tackle distasteful jobs first. In a short time, procrastination disappeared from my list of minuses.

There is nothing on my list I can't overcome if I make the effort. Try a balance sheet of your own.

2. *Do I have confidence in my venture?* I've been asked, 'When you make an investment, are you backing the idea or the people behind it?' Both. No entrepreneur is a miracle worker. You can work 16 hours a day, seven days a week, but if your product is lousy, you've wasted your time.

A friend of mine is a terrific shoe salesman. When management of the business changed, the quality of the stock dropped off. A customer complained that the expensive shoe she was about to buy was too tight. He offered to stretch it. 'I gripped the shoe and pulled,' he told me. 'It tore in half. What had been a finely crafted shoe was now a piece of junk. I told the customer the truth, then I resigned.'

The lesson is simple : you can't sell anything you wouldn't buy.

3. *Am I willing to make sacrifices?* Body-builders have a saying, 'No pain, no gain.' It should be the credo of every entrepreneur. Forget the clock. Nine-to-five doesn't exist.

Saturday became part of my regular work schedule as a young salesman. And when a snowstorm hit my region, it was an opportunity, not an obstacle. The idea that my rivals would be hiding from the elements gave me the impetus to push my product. It's amazing how receptive a buyer could be when the snow was waist-deep and I was the only friendly face he'd seen all day.

If you're opening your own business, you'll lose the security of a regular salary and the company benefits you take for granted. And there will be other changes. You might not get home for dinner ; relaxing week-ends may be few and far between. I've even seen entrepreneurs whose marriages fell apart because they forgot about their spouses. That's one sacrifice I don't recommend!

4. *Do I recognize opportunity?* This is essential. Get used to examining all angles of a proposition. Ask, 'How can this work for me?'

I learnt this the hard way. When I was with Playtex I met an inventor who showed me two pieces of nylon fabric and demonstrated how they adhered without hooks, zips or buttons. All I could think about was the lack of applicability for our brassiere business.

That product was Velcro. And not a day goes by when I don't see it used somewhere.

5. *Am I decisive?* You'd better be. As an entrepreneur, your're on your own. And you're going to encounter situations where time isn't on your side. At Lever Brothers we were launching a new product, an improved wrinkle cream. We planned a major promotion in Ohio stores, with a famous make-up man flying in from New York to apply the stuff. But he suddenly became ill and couldn't come.

What do I do now? I thought. So I spent the next 24 hours in a crash course in make-up, using a secretary as a guinea pig. Poor woman. I practised until her face was raw.

My moment of truth came with my first customer, the wife of a store president. I applied the product and she left without comment. Two days later she came back. Her husband had liked the results



so much that she wanted more. Developing a quick positive response to adversity had saved an important promotion campaign.

6. *Am I willing to lead by example?* You can't ask your workers to give their all if your idea of a rough day is two hours in the office and six on the golf course. I never ask an employee to do something I'm not willing to do, and I work even harder than they do.

By now you should have some idea if you have what it takes to be an entrepreneur. So I'll mention some of the rewards for your sacrifices. You'll find satisfaction in creating something out of nothing. You'll gain a positive sense of self. And of course, there are financial rewards.

But it's not easy. Nothing worthwhile is! If David had slain a dwarf instead of Goliath, who would have remembered?

GLOSSARY

entrepreneur	:	person who undertakes business with a chance of profit or loss
muse	:	inspiring goddess
pass out	:	colloquial phrase meaning faint, lose consciousness
precept	:	moral instruction ; rule or guide, especially for behaviour
naive	:	natural or innocent in behaviour (because of being young or inexperienced)
pint	:	one-eighth of a gallon
merchandise	:	goods bought and sold, trade goods
corporate	:	belonging to a corporation (i.e. group of people recognized in law as a single entity, especially in business)
self-perceived	:	regard oneself mentally in a specified manner
procrastinator	:	one who delays actions
venture	:	undertaking in which there is a risk
Credo	:	a statement of belief
impetus	:	driving force



adversity	:	trouble
spouse	:	husband or wife
Tennessee Williams	:	Famous American playwright 1911-83
'A Street Car Named Desire'	:	Williams' classic play, produced in 1947
'David and Goliath'	:	Reference to the Biblical story in which David in his youth slew the Philistine giant Goliath

EXERCISES

A. COMPREHENSION

I. *Give brief answers. Discuss them orally first.*

1. How were Tennessee Williams and the writer differently inclined right from their childhood?
2. 'It invited the entrepreneurial muse.'—What does 'it' stand for?
3. What is the first guideline for an entrepreneur?
4. What is the common factor among different entrepreneurs?
5. What prompted the writer to resign his permanent job after 18 years of service?
6. What, according to the writer, are the prerequisites of a good entrepreneur?
7. What rewards does he mention for an entrepreneur's sacrifices?
8. What is the significance of the reference to David and Goliath?

II. *Write a paragraph of 150-200 words, on any one of the following :*

1. 'No pain, no gain.'
2. 'Lack of confidence isn't a disease, it's a symptom.'
3. 'Forget the clock. Nine-to-five doesn't exist'.
4. Relate in our own words the writer's account of the situation where he succeeded in exploiting adverse circumstances to his own ends.

**B. GRAMMAR AND USAGE**

I. *Use the following words and phrases in sentences of your own :*

- | | |
|------------------------|--------------------|
| 1. few and far between | 2. to break even |
| 3. to roll the dice | 4. as a guinea pig |
| 5. crash course | 6. procrastination |

II. *There is a phrase in the text 'pass out'. There are other phrases which are similar, but with different meanings e.g.*

- | | | |
|--|---------------|-------------|
| 1. pass away | 2. pass round | 3. pass on |
| 4. pass by | 5. pass over | 6. pass off |
| 7. pass the time of day 8. in passing. | | |

Look up the dictionary and find out the meanings of these phrases, and use them in sentences of your own.

III. *Locate the odd word.*

1. adversity, poverty, severity, charity
2. Tennessee Williams, Jim Corbett, Robert Frost, Walt Whitman
3. chairman, chieftain, president, citizen, boss
4. appreciation, incentive, approval, deceleration, encouragement
5. corporation, company, enterprise, interpretation, undertaking

IV. One of the paragraphs begins : 'Few of my customers could afford to pay ten cents for a bottle.'

Note the use of 'Few' in the sentence. Distinguish it from 'A few' and 'The few'.

e.g. only a few people were around at the time of night.

The few students still waiting at the gate were determined to meet the Principal.

Make sentences of your own.

C. COMPOSITION

I. Topic for Debate/Discussion

The paramount quality of any upcoming entrepreneur continues to be the ability to take risks.

This may be done in the form of a debate, in which students show skill and ability in arguing. There are two groups—one which speaks in support of the proposition, one which speaks against.

To participate in a debate, one must prepare for it. One must prepare an outline of the main points in the order one wishes to present them. One should keep in mind the time given to each speaker and the audience. One should use language appropriate for a debate.

- II. Draft an application—for registration of your unit with the Small-Scale Industries Corporation and for the provision of a license to the Director of Industries (S.S.I.C.) keeping in mind the details given below.

These are some of the necessary items on which the required information is to be supplied :

1. Proposed name of the unit.
2. Items to be manufactured/traded.
3. Financial structure of the unit with full details.
4. Venue of work.
5. Names of persons controlling the unit with details of their background i.e. qualifications, experience, financial standing, age, etc.

The application will be a business letter.

- III. Imagine that you were deputed to participate in a seminar on *Entrepreneurial skills for self-employed technocrats* organized by the Small Scale Industries Corporation. Write a report to your boss emphasizing the need for the application of these skills in the unit under his control.
- IV. Reply to the above, in your capacity as *the boss* ; ask for a blue-print for action as well as implementation, and fix a suitable time for discussion.

Spoken English and Broken English

G. B. Shaw

1. I am now going to suppose that you are a foreign student of the English language; and that you desire to speak it well enough to be understood when you travel in the British Commonwealth or in America, or when you meet a native of those countries. Or it may be that you are yourself a native but that you speak in a provincial or cockney dialect of which you are a little ashamed, or which perhaps prevents you from obtaining some employment which is open to those only who speak what is called 'correct English'. Now, whether you are a foreigner or a native, the first thing I must impress on you is that there is no such thing as ideally correct English. No two British subjects speak exactly alike. I am a member of a committee established by the British Broadcasting Corporation for the purpose of deciding how the utterances of speakers employed by the Corporation should be pronounced in order that they should be a model of correct speech for the British Islands. All the members of that Committee are educated persons whose speech would pass as correct and refined in any society or any employment in London. Our chairman is the Poet Laureate, who is not only an artist whose materials are the sounds of spoken English, but a specialist in their pronunciation. One of our members is Sir Johnston Forbes-Robertson, famous not only as an actor but for the beauty of his speech. I was selected for service on the Committee because, as a writer of plays, I am accustomed to superintend their rehearsals and to listen critically to the way in which they are spoken by actors who are by profession trained speakers (being myself a public speaker of long experience). That committee knows as much as anyone knows about English speech ; and yet its members do not agree as to the pronunciation of some of the simplest and commonest words in the English language. The two simplest and commonest words in any language are 'yes' and 'no'. But no two members of the committee pronounce them exactly alike. All that can be said is that every member pronounces them in such a way that they would not only be

intelligible in every English-speaking country, but would stamp the speaker as a cultivated person as distinguished from an ignorant and illiterate one. You will say, 'Well : that is good enough for me : that is how I desire to speak'. But which member of the committee will you take for your model? There are Irish members, Scottish members, Welsh members, Oxford University members, American members ; all recognizable as such by their differences of speech. They differ also according to the country in which they were born. Now, as they all speak differently, it is nonsense to say that they all speak correctly. All we can claim is that they all speak presentably, and that if you speak as they do, you will be understood in any English-speaking country and accepted as a person of good social standing. I wish I could offer you your choice among them as a model; but for the moment I am afraid you must put up with me—an Irishman.

2. I have said enough to you about the fact that no two native speakers of English speak it alike ; but perhaps you are clever enough to ask me whether I myself speak it in the same way.

3. I must confess at once that I do not. Nobody does. I am at present speaking to an audience of many thousands of gramophonists, many of whom are trying hard to follow words, syllable by syllable. If I were to speak to you as carelessly as I speak to my wife at home, this record would be useless ; and if I were to speak to my wife at home as carefully as I am speaking to you, she would think that I was going mad.

4. As a public speaker I have to take care that every word I say is heard distinctly at the far end of large halls containing thousands of people. But at home, when I have to consider only my wife sitting within six feet of me at breakfast, I take so little pains with my speech that very often instead of giving me the expected answer, she says 'Don't mumble ; and don't turn your head away when you speak. I can't hear a word your are saying'. And she also is little careless. Sometimes I have to say 'What?' two or three times during our meal; and she suspects me of growing deafer and deafer, though she does not say so, because, as I am now over seventy, it might be true.

5. No doubt I ought to speak to my wife as carefully as I should speak to a queen, and she to me as carefully as she would speak to a king. We ought to ; but we don't ('Don't', by the way, is short for 'do not'.)



6. We all have company manners and home manners. If you were to call on a strange family and to listen through the keyhole—not that I would suggest for a moment that you are capable of doing such a very unladylike or ungentlemanlike thing ; but still—if, in your enthusiasm for studying languages you could bring yourself to do it just for a few seconds to hear how a family speak to one another when there is nobody else listening to them, and then walk into the room and hear how very differently they speak in your presence, the change would surprise you. Even when our home manners are as good as our company manners—and of course they ought to be much better—they are always different ; and the difference is greater in speech than in anything else.

7. Suppose I forget to wind my watch, and it stops, I have to ask somebody to tell me the time. If I ask a stranger, I say ‘What o’clock is it?’ The stranger hears every syllable distinctly. But if I ask my wife, all she hears is ‘cloxst’. That is good enough for her ; but it would not be good enough for you. So I am speaking to you now much more carefully than I speak to her ; but please don’t tell her!

8. I am now going to address myself especially to my foreign hearers. I have to give them another warning of quite a different kind. If you are learning English because you intend to travel in England and wish to be understood there, do not try to speak English perfectly, because, if you do, no one will understand you. I have already explained that though there is no such thing as perfectly correct English, there is presentable English which we call ‘Good English’ ; but in London nine hundred and ninety nine out of every thousand people not only speak bad English but speak even that very badly. You may say that even if they do not speak English well themselves they can at least understand it when it is well spoken. They can when the speaker is English ; but when the speaker is a foreigner, the better he speaks, the harder it is to understand him. No foreigner can ever stress the syllables and make the voice rise and fall in question and answer, assertion and denial, in refusal and consent, in enquiry or information, exactly as a native does. Therefore the first thing you have to do is to speak with a strong foreign accent, and speak broken English : that is, English without any grammar. Then every English person to whom you speak will at once know that you are a foreigner, and try to understand you and be ready to help you. He will not



expect you to be polite and to use elaborate grammatical phrases. He will be interested in you because you are a foreigner, and pleased by his cleverness in making out your meaning and being able to tell you what you want to know. If you say 'Will you have the goodness, Sir, to direct me to the railway terminus at Charing Cross', pronouncing all the vowels and consonants beautifully, he will not understand you, and will suspect you of being a beggar or a confidence trickster. But if you shout, 'Please! Charing Cross! Which way!' you will have no difficulty. Half a dozen people will immediately overwhelm you with directions.

9. Even in private intercourse with cultivated people you must not speak too well : Apply this to your attempts to learn foreign languages, and never try to speak them too well. And do not be afraid to travel. You will be surprised to find how little you need to know or how badly you may pronounce. Even among English people, to speak too well is a pedantic affectation. In a foreigner it is something worse than an affectation ; it is an insult to the native who cannot understand his own language when it is too well spoken. That is all I can tell you : the record will hold no more. Good-bye!

GLOSSARY

The British Commonwealth : At the time Shaw made the recording, the countries of the British Empire. Now the term Commonwealth means Britain and all those former colonies of Britain which chose to remain members of the organization.

provincial : of the provinces ; not accepted in the city.

cockney : native of the East End of London.

Poet Laureate : a poet appointed for life by an English sovereign as a member of the royal household and formerly expected to compose poems for court and national occasions.

presentably : in a way fit to be heard and respected in public.

mumble : speak in an unclear way.

accent : way of speaking.

Charing Cross : in London.

intercourse : conversation.

pedantic : too formal.(in a scholarly or learned way)

affectation : behaviour that is not natural or genuine.

COMPREHENSION

I. Answer the following questions :

1. This speech can be divided into three major parts. Where do the second and third parts begin? Give the paragraph numbers.
2. Complete the following outline :
 In Part I Shaw shows how there is no ideally correct model of English since no two native speakers speak alike.
 In Part II
 In Part III
3. In each of the first two parts, Shaw makes a statement and in the third part he gives a piece of advice. Do you agree with the statements? Do you think that the advice he gives in the third para is sound? Give reasons for your answer.

II. Answer the following questions, in not more than 50 words each :

1. '.....some employment which is open to those only who speak what is called "correct English".' (Para 1) Why does Shaw say 'those only who speak what is called "correct English"'? Why does he not say 'those who speak correct English'?
2. Why does Shaw give detailed information about the members of the committee established by BBC?
3. 'All that can be said is that every member pronounces *them* in such a way ...' (Para 1). What does 'them' here stand for?
4. ("Don't", by the way, is short for "do not") Why does Shaw mention this at this stage?
5. Does Shaw advocate listening through the keyhole?
6. 'I am now going to address myself especially to my foreign hearers. I have to give them another warning of quite a different kind'. What is the 'warning' he had given earlier?
7. What is the advice that Shaw gives to foreign speakers of English?
8. Who is a 'confidence trickster'? When will a foreign speaker of English be suspected of being a 'confidence trickster'?
9. 'Even among English people, to speak well is a pedantic affectation' (para 9). What then would be the most natural thing among Englishmen?



III. Answer the following questions : (100 words each)

1. What is the technique Shaw employs in this speech?
Pick out the best alternative from those given below :
 - (a) He makes a number of observations without giving examples.
 - (b) He gives examples and then, on the basis of the examples, makes certain generalizations.
 - (c) He makes a statement and immediately illustrates it.Support your answer with examples from the speech.
2. Why did Shaw make this speech? Pick out the best answer from those given. If you feel more than one answer is possible, say so. In any case, support your answer with evidence.
 - (a) He wished to expose the follies of Englishmen.
 - (b) He wished to improve the standard of English of foreigners.
 - (c) He wished to reform the British by ridiculing them and provoking them.
3. What is Shaw's style in the speech? Tick off the most appropriate term(s) from those listed below. Support your choice with examples. Shaw's style is
 - (a) lucid
 - (b) formal
 - (c) conversational
 - (d) obscure
 - (e) witty
 - (f) caustic
 - (g) satirical
 - (h) light-hearted

VOCABULARY

- I. 1. 'All the members of the committee are educated persons whose speech *would pass* as correct and refined in any society or any employment in London' (Para 1). *would pass* here means
- (a) would be successful
 - (b) would be accepted
 - (c) would not fail
- Pick out the best answer.

2. 'for the moment I am *afraid* you must *put up with me*—an Irish man'.

(a) The word 'afraid' here suggests that

- (i) Shaw is frightened
- (ii) Shaw is being modest
- (iii) Shaw is being polite

Pick out the best answer.

(b) 'put up with' here means

- (i) tolerate
- (ii) accommodate
- (iii) bear

Pick out the best answer.

3. 'If, in your enthusiasm ... you could bring yourself to do it just for a few seconds ...' (Para 6).

'Bring yourself to do it' here means

- (a) go to the keynote and listen.
- (b) put your heart and soul into the job and listen through the keyhole.
- (c) reconcile yourself to doing it for once though you may not like to do it in general.

pick out the best answer.

4. 'That is good enough for her' (Para 7). This means

- (a) that is all that is necessary or needed so far as she is concerned.
- (b) she deserves only that
- (c) it is just sufficient for her.

Pick out the best answer.

5. 'He will suspect you of being a beggar or a confidence trickster' (Para 8). This means

- (a) He will think you are trying to cheat him.
- (b) He will think you are teaching him some tricks to be kept confidential.
- (c) He will think you are a trickster full of confidence.

- II. The word 'affectation', which is used in a sentence like 'In



a foreigner it is something worse than affectation' should be distinguished from 'affection'. The former means 'behaviour which is not natural or genuine'. 'Affection' means 'kindly feeling'. Here are two examples of sentences :

Our aim, when we learn a foreign language, should be to speak the language naturally, without affectation.

You can win someone's affection only by treating him kindly.

Now distinguish between the words in each pair below by (a) finding out their meanings from a dictionary and (b) using them in sentences of your own.

- | | |
|------------------|------------------|
| 1. Distinct | — distinguished |
| 2. literate | — literary |
| 3. perceptive | — perceptible |
| 4. comprehensive | — comprehensible |
| 5. intelligible | — intelligent |
| 6. industrial | — industrious |
| 7. sporting | — sportive |

GRAMMAR

Shaw says that 'in London nine hundred and ninety nine out of every thousand people not only speak bad English but speak even that very badly'. Now what is 'bad English'? Is it English in which there are grammar mistakes but the meaning is somehow conveyed? Or is it English which seems 'grammatical' but the sentence is ambiguous (having more than one possible meaning) or not clear in meaning. For example the sentence 'my grandfather dead' is ungrammatical as the verb is missing. But 'He loves his dog more than his wife' is unsatisfactory because, though it is grammatical, it is ambiguous. It should be rewritten as either (a) He loves his dog more than he loves his wife or (b) He loves his dog more than this wife loves his dog.

Given below are some examples of 'bad English'. In each case,

- (a) say whether the sentence is
- (i) ungrammatical
 - (ii) ambiguous



(b) rewrite the sentence so as to make it 'good English'.

1. I sixteen years old.
2. I not know his address.
3. He killed the man with a stick.
4. Eggs should be marked with the date they are laid by the farmer.
5. Flying round the garden I saw two pigeons.
6. Don't kill your wife with hard work : let an electric cleaner do it.
7. Mr. Hegde has resigned on Tuesday, following the High Court judgement.
8. It needed several porters to carry all his luggages.
9. I didn't hear nothing.
10. She would not tell why she came.

COMPOSITION

Write a note on your mother tongue (300 words). You can base your note on replies to the following questions. Give examples wherever possible.

1. Is there any variety of your language which is ideally correct?
2. Do you speak it the same way at all times?
3. What advice can you give to a foreigner who speaks your language?



The Civilization of To-day

C.E.M. Joad

Praise of our civilization : order and safety

1. First and foremost there are order and safety. If to-day I have a quarrel with another man, I do not get beaten merely because I am physically weaker and he can knock me down. I go to law, and the law will decide as fairly as it can between the two of us. Thus in disputes between man and man right has taken the place of might. Moreover, the law protects me from robbery and violence. Nobody may come and break into my house, steal my goods or run off with my children. Of course there are burglars, but they are very rare, and the law punishes them whenever it catches them.
2. It is difficult for us to realize how much this safety means. Without safety those higher activities of mankind which make up civilization could not go on. The inventor could not invent, the scientists find out or the artists make beautiful things. Hence order and safety, although they are not themselves civilization, are things without which civilization would be impossible. They are as necessary to our civilization as the air we breathe is to us : and we have grown so used to them that we do not notice them any more than we notice the air.
3. For all that, they are both new things and rare things. Except for a short period under the Roman Empire, there have been order and safety in Europe only during the last two hundred years, and even during that time there have been two revolutions and a great many wars ; thus it is a great achievement of our civilization that to-day civilized men should in their ordinary daily lives be practically free from the fear of violence.

Health

4. They are also largely free from the fear of pain. They still feel ill, but, since the use of anaesthetics became common, illness is no longer the terrible thing it used to be. And people are ill much less often. To be healthy, is not to be civilized—savages are often healthy, although not so often as is usually supposed—but unless you have good health, you cannot enjoy anything or achieve anything. There have, it is true,



been great men who have been invalids, but their work was done in spite of their ill-health, and, good as it was, it would have been better had they been well. Not only do men and women enjoy better health ; they live longer than they ever did before, and they have a much better chance of growing up.

It spreads everywhere

5. Thirdly, our civilization is more secure than any that have gone before it. This is because it is much more widely spread. Most of the previous civilizations known to history came to an end because vigorous but uncivilized peoples broke in upon them and destroyed them. This was the fate of Babylon and Assyria ; it has happened over and over again in India and China ; it brought about the end of Greece and the fall of Rome.

6. Now, whatever the dangers which threaten our civilization, and they are many, it seems likely to escape this one. Previous civilizations, as I have said before, were specialised and limited; they were like an oasis in a surrounding desert of savagery. Sooner or later the desert closed in and the oasis was no more. But to-day it is the oasis which is spreading over the desert. Modern civilization is a far-flung thing, it spreads over Europe and America and parts of Asia and Africa. Practically no part of the world is untouched by it. And, owing to the powers of destruction with which science has armed it, it is exceedingly unlikely that such savages or uncivilized peoples as are left in the world could prevail against it.

The world as one

7. Thus the world has now for the first time a chance of becoming a single whole, a unity. So far as buying and selling and the exchange of goods are concerned, it is a unity already. I did not mention my meals when I described my ordinary day ; if I had done so, I might have taken note of the fact that the food I eat comes from all over the world. The things in a grocer's shop, for instance, are from the ends of the earth ; they come out of strange countries and over far-off seas. There are oranges from Brazil, dates from Africa, rice from India, tea from China, sugar from Demerara. No great Caliph, no Eastern king, not even Solomon in all his glory, could draw on such rich stores of varied produce as the housewife who does her shopping at the grocer's. The fact that these things come to us from all over the world means that for

the first time the world is becoming a single place, instead of a lot of separate places shut off from one another.

8. Until quite recently the nations of mankind lived in a number of separate boxes holding no communication with each other except when the people in one box invaded those in the next, and some of the boxes were never opened at all. To-day there is constant coming and going between the boxes, so much so that the sides of the boxes are breaking down, and the world is beginning to look more like one enormous box. And by now all the boxes have been opened, so that there is little danger of unknown people breaking in upon our civilization from outside and destroying it. The danger comes rather from within ; it is a danger from among ourselves. This brings me to other defects.

Defects of our civilization

9. Today, with certain exceptions, there is little political oppression; men are equal before the law and in many countries have a voice in deciding how and by whom they shall be governed. But the sharing-out of money—which means the sharing-out of food and clothing and houses and books and so on—is still very unfair. In England alone one half of all the money which is divided every year (called the national income) is received by one-seventeenth of the population ; which means that one half is divided among every sixteen people, and the seventeenth person gets the other half. So, while some few people live in luxury, many have not even enough to eat and drink and wear. Again, in England to-day thousands of people live in dreadful surroundings. There are many families of five or six persons who live in a single room ; in this room they sleep and dress and eat their meals ; in this same room they are born, and in this same room they die. And they live like this not for fun, but because they are too poor to afford another room.

10. It is, I think, clear that until everyone gets his proper share of necessary and delightful things, our civilization will be far from perfect.

The danger of war

11. A still greater danger comes from war. Although the world is, so far as the buying and selling and exchanging of goods are concerned, a single whole, there are still barriers between nation and nation, barriers erected by the governments. For four years, from 1914 to 1918, the most destructive war that the world has known took place between



the great nations of Western Europe. The causes of that war were very many, but chief among them were fear and pride. Each nation was afraid of the power of the other nations and each nation was too proud to admit it. And because of this fear the nations spent great quantities of money in making rifles and cannons, in building battleships and in training soldiers, until Europe was like a big armed camp. A single match will set a hayrick ablaze, and, with all this war material lying about, Europe was like a hayrick waiting for its match. Almost any match would do ; presently somebody struck one, and Europe blew up.

12. In spite of this last explosion there are to-day many more trained soldiers in the world than there were before the last war, and the nations are spending still more money on war preparation. They still pride themselves on being good at fighting more than on anything else, and each nation always thinks that it is going to win.

13. A little while ago an Eastern king, friendly to England, King Amanullah of Afghanistan, paid a visit to London to see what Western civilization was like. He was taken to see tanks at Lulworth Cove and bombing aeroplanes at Hendon ; he was given a trip in a submarine and allowed to fire a torpedo off Spithead, but nobody took him to see the leading English poet, or indeed any poets or painters or musicians or makers of beautiful things. Nor was he taken to visit any scientists or philosophers. Three hundred years from now the Afghans reading about his visit in their history books will think the English must have been a very warlike nation who were not interested in the things of peace, and did not care enough about their civilization to want to show it off to visitors. It is, in fact, true that we are prouder of our battleships than of our poets, and spend far more money on destroying people in war than in making them happier and wiser in peace. And what is true of England is just as true of the other countries. So long as the nations go on like this, it only wants another match to set the hayrick alight and it will blaze again. And so destructive has modern war become, that another blaze will probably burn up civilization altogether.

14. What may prevent this is a body called the League of Nations. This was set up after the last war in order to provide a sort of law court for nations, to which they could bring their disputes for settlement. Just as private persons who quarrel no longer fight in the street but go to law, so, it was hoped, quarrelling nations who would previously have gone to war to settle their disputes would now go to the League of Nations instead. The League represents all the important nations of the world, and, although it is not yet strong enough to prevent wars, it may

one day become so, especially if it has an international army and navy at its back which have been contributed by all the different nations who belong to it. Thus, in the League of Nations lies one of the chief hopes in the world.

The danger from machines

15. The third great defect of our civilization is that it does not know what to do with its knowledge. Science, as we have seen, has given up powers fit for the gods, yet we use them like small children.

16. For example, we do not know how to manage our machines. Machines, as I have already explained, were made to be man's servants; yet he has grown so dependent on them that they are in a fair way to become his masters. Already most men spend most of their lives looking after and waiting upon machines. And the machines are very stern masters. They must be fed with coal, and given petrol to drink, and oil to wash with, and they must be kept at the right temperature. And if they do not get their meals when they expect them, they grow sulky and refuse to work, or burst with rage, and blow up, and spread ruin and destruction all round them. So we have to wait upon them very attentively and do all that we can to keep them in a good temper. Already we find it difficult either to work or play without the machines, and a time may come when they will rule us altogether, just as we rule the animals.

What are we to do with our time ?

17. And this brings me back to the point at which I asked, a page or two back, 'What do we do with all the time which the machines have saved for us, and the new energy they have given us ?' On the whole, it must be admitted, we do very little. For the most part we use our time and energy to make more and better machines ; but more and better machines will only give us still more time and still more energy, and what are we to do with them ?

18. The answer, I think, is that we should try to become more civilized. For the machines themselves, and the power which the machines have given us, are not civilization but aids to civilization. As I said at the beginning, there is nothing particularly civilized in getting into a train. But you will remember that we agreed at the beginning that being civilized meant making and liking beautiful things, thinking freely, and living rightly and maintaining justice equally between man and man. Man has a better chance to-day to do these things than he



ever had before; he has more time, more energy, less to fear and less to fight against. If he will give this time and energy which his machines have won for him to making more beautiful things, to finding out more and more about the universe, to removing the causes of quarrels between nations, to discovering how to prevent poverty, then I think our civilization would undoubtedly be the greatest as it would be the most lasting that there has ever been.

GLOSSARY

two Revolutions : the French Revolution (which began in 1789) and the Russian Revolution (which took place in 1917).

anaesthetics : substances like chloroform, or ether which produce an inability to feel pain.

secure : safe ; free from danger.

Babylon : seat of the ancient Chaldean Empire. Vice and luxury brought about its ruin.

Assyria : Ancient empire of West Asia, with its capital at Nineveh.

it brought...of Rome : the ancient Greek and Roman civilizations.

oasis : fertile place, with water and trees, in a desert.

Demerara : in Guyana.

Caliph : a successor of prophet Mohammed.

oppression : cruel government.

hayrick : pile of hay.

torpedo : a machine for destroying ships by blowing them up.

COMPREHENSION

I. Say whether the following statements are in accordance with the ideas expressed in the essay (say yes or no). The statements have been divided into three parts :

1. *Merits of our civilization*

(a) Might is right now.

(b) We are completely free from the fear of violence.

(c) There is greater longevity and better health.

(d) There are no savages left in the world.

(e) The housewife of today is richer than the great rulers of the past.



2. *Defects of our civilization*

- (a) The system of distribution is not equitable.
- (b) The military budget of each nation is very high.
- (c) Each nation is more proud of its achievements in arts and sciences than of its fighting abilities.
- (d) We have hundreds of machines to wait on us.
- (e) We are in danger of becoming slaves to machines.

3. *How can our civilization be made the greatest and longest-lasting ?*

- (a) We should not make better machines.
- (b) We should spend our leisure in artistic creation and scientific discovery.
- (c) When there are quarrels between nations we should settle them.
- (d) We should find and remove causes of poverty.

II. What does civilization mean ? What do we mean when we say that a particular person is highly civilized or that a group of people or a nation is highly civilized ? Read the following list and tick off the features that characterize a civilized state :

'To be civilized' means

- 1. to live safe, without any fear of crime and robbers
- 2. to be free from pain
- 3. to enjoy good health
- 4. to live for a long time
- 5. to grow up fast
- 6. to be able to cause destruction
- 7. to have foodstuff from all parts of the world
- 8. to be free from political oppression
- 9. to share food and wealth equitably
- 10. being good at fighting
- 11. making and liking beautiful things
- 12. settling disputes peacefully
- 13. waiting upon machines



14. having more and more leisure
15. using our leisure to make beautiful things.

III. Answer the following questions in not more than 50 words each :

1. 'It is difficult for us to realize how much this safety means' (Para 2). Why is it difficult ? (There is a clue later in the same paragraph.)
2. Was there safety and order in Europe during the Roman Empire ? How do you know ?
3. 'Illness is no longer the terrible thing it used to be' (Para 4). How is this related to the use of anaesthetics ?
4. 'Our civilization is more secure than any that have gone before it' (Para 5). What makes this security possible ?
5. 'Most of the previous civilizations known to history came to an end because vigorous but uncivilized peoples broke in upon them and destroyed them' (Para 5). Can you name of some of these civilizations ? There are clues in this paragraph and also in Para 3.
6. 'Previous civilizations...were specialised and limited' (Para 6). In what sense were they specialised and limited ?
7. 'But today it is the oasis which is spreading over the desert' (Para 6). What is the 'oasis' here and what is the 'desert' ?
8. What example does Joad give to show that for the first time the world is becoming a single place ?
9. 'In England alone one half of all the money which is divided every year (called the national income) is received by one-seventeenth of the population' (Para 9). What does this prove?
10. The author regrets that the King of Afghanistan, during his visit to England, was not taken to see poets, or painters or musicians (Para 13). Why should he have been taken to see these people ?
11. Why was the League of Nations formed ?
12. 'Science...has given us powers fit for the gods, yet we use them like small children' (Para 15). Explain and illustrate this.
13. How can machines grow sulky ? How do we know that they are 'sulky' ?

VOCABULARY

Match the words and phrases in A with their meanings in B. Note there are two extra items in B.

A	B
1. might	(a) widely extended
2. inventor	(b) disturb
3. for all	(c) for everything
4. far-flung	(d) distribution
5. prevail	(e) weak or disabled person
6. invade	(f) one who creates or designs something
7. break in on	(g) great power
8. sharing-out	(h) quite likely
9. invalid	(i) gain victory
10. in a fair way	(j) enter a country with armed forces
	(k) not valid
	(l) in spite of

GRAMMAR

Study the sentences given below :

- In England alone, one half of all the money...is received by one-seventeenth of the population.
- ...some of the boxes were never opened at all.
- (King Amanullah)...was taken to see tanks at Lulworth Cove.

All these sentences are in the passive voice. The passive form is marked by *be + the past participle form of the verb*. These are followed in many cases by the *by*-phrase which states the agent of the action. Thus in the sentence.

- The new library was inaugurated by the Vice-President.

We have *was* (which is the appropriate form of *be* here) followed by *inaugurated* (the past participle of *inaugurate*) followed by *by the Vice-President*.

However, the agent can often be omitted as in sentences (b) and (c) above.



When do we use the passive voice ? We use it when we want to emphasize the *recipient* or *sufferer* of the action rather than the *doer* or *agent*. The agent can however be omitted altogether (along with *by*).

(a) when it is unknown or unimportant or unnecessary.

(b) when it is self-evident from the text.

For example when we read

King Amanullah...was taken to see tanks at Lulworth Cove there is no need to mention the agent here. It is clear from the context that he was taken there by the British officials.

EXERCISES

I. Using the hints given below, write out full sentences in the passive voice :

1. Application for admission—Institute—receive—till today.
2. Make—admissions—during April next.
3. Lessons—send—to students—May.
4. Gandhi statue—attack—miscreants—Saturday night.
5. Minister's resignation—not known—reasons.
6. When—library books—will return ?
7. Elect—President—George Bush—1988.
8. Where—next conference—will hold.
9. Accidents—often—carelessness—cause.
10. Windows—close—before—A.C.—switch on.

II. Mallesh, who is ten years old, is asking the post-master for guidance in filling up an M.O. form. Now complete the conversation.

Mallesh : Excuse me, sir, could you tell me where I should sign ?

Postmaster : You should sign just below the Payee's address.

Mallesh : Should the amount.....in figures or words ?

Postmaster :

Mallesh : Can a message.....

Postmaster :(write) in the space at the bottom.



Mallesh : When..... (deliver)

Postmaster : (two days)

Mallesh : Can the money..... (send quicker)

Postmaster : Oh yes..... (telegraphic money order)

COMPOSITION

Joad's essay was written between the First World War and the Second. Apply his views on our civilization to the situation today. Are there any changes now ? For better ? For worse ? Write a note in about 300 words. You may use the same heads as Joad does (i.e. 1. Merits of our civilization ; 2. Defects of our civilization ; 3. What can be done to make our civilization the greatest and longest-lasting). For every point add new illustrations of your own. For example, the point about the world becoming one is illustrated in the essay by the housewife being able to buy items which came from all parts of the world. You may provide another illustration to prove the same point.

Knowledge and Wisdom

Bertrand Russell

Most people would agree that, although our age far surpasses all previous ages in knowledge, there has been no correlative increase in wisdom. But agreement ceases as soon as we attempt to define 'wisdom' and consider means of promoting it. I want to ask first what wisdom is, and then what can be done to teach it.

There are, I think, several factors that contribute to wisdom. Of these I should put first a sense of proportion: the capacity to take account of all the important factors in a problem and to attach to each its due weight. This has become more difficult than it used to be owing to the extent and complexity of the specialized knowledge required of various kinds of technicians. Suppose, for example, that you are engaged in research in scientific medicine. The work is difficult and is likely to absorb the whole of your intellectual energy. You have not time to consider the effect which your discoveries or inventions may have outside the field of medicine. You succeed (let us say), as modern medicine has succeeded, in enormously lowering the infant death-rate, not only in Europe and America, but also in Asia and Africa. This has the entirely unintended result of making the food supply inadequate and lowering the standard of life in the most populous parts of the world. To take an even more spectacular example, which is in everybody's mind at the present time: you study the composition of the atom from a disinterested desire for knowledge, and incidentally place in the hands of powerful lunatics the means of destroying the human race. In such ways the pursuit of knowledge may become harmful unless it is combined with wisdom ; and wisdom in the sense of comprehensive vision is not necessarily present in specialists in the pursuit of knowledge.

Comprehensiveness alone, however, is not enough to constitute wisdom. There must be, also, a certain awareness of the ends of human life. This may be illustrated by the study of history. Many eminent historians have done more harm than good because they viewed facts through the distorting medium of their own passions. Hegel had a philosophy of history which did not suffer from any lack of comprehensiveness, since it started from the earliest times and continued into an indefinite future. But the chief lesson of history which he sought to



inculcate was that from the year A.D. 400 down to his own time Germany had been the most important nation and the standard-bearer of progress in the world. Perhaps one could stretch the comprehensiveness that constitutes wisdom to include not only intellect but also feeling. It is by no means uncommon to find men whose knowledge is wide but whose feelings are narrow. Such men lack what I am calling wisdom.

It is not only in public ways, but in private life equally, that wisdom is needed. It is needed in the choice of ends to be pursued and in emancipation from personal prejudice. Even an end which it would be noble to pursue if it were attainable may be pursued unwisely if it is inherently impossible of achievement. Many men in past ages devoted their lives to a search for the philosopher's stone and the elixir of life. No doubt, if they could have found them, they would have conferred great benefits upon mankind, but as it was their lives were wasted. To descend to less heroic matters, consider the case of two men, Mr. A and Mr. B, who hate each other and, through mutual hatred, bring each other to destruction. Suppose you go to Mr. A and say, 'Why do you hate Mr. B?' He will no doubt give you an appalling list of Mr. B's vices, partly true, partly false. And now suppose you go to Mr. B. He will give you an exactly similar list of Mr. A's vices with an equal admixture of truth and falsehood. Suppose you now come back to Mr. A and say, 'You will be surprised to learn that Mr. B says the same things about you as you say about him', and you go to Mr. B and make a similar speech. The first effect, no doubt, will be to increase their mutual hatred, since each will be so horrified by the other's injustice. But perhaps, if you have sufficient patience and sufficient persuasiveness, you may succeed in convincing each that the other has only the normal share of human wickedness, and that their enmity is harmful to both. If you can do this, you will have instilled some fragment of wisdom.

I think the essence of wisdom is emancipation, as far as possible, from the tyranny of the here and the now. We cannot help the egoism of our senses. Sight and sound and touch are bound up with our own bodies and cannot be made impersonal. Our emotions start similarly from ourselves. An infant feels hunger or discomfort, and is unaffected except by his own physical condition. Gradually with the years, his horizon widens, and, in proportion as his thoughts and feelings become less personal and less concerned with his own physical states, he achieves growing wisdom. This is of course a matter of degree. No one



can view the world with complete impartiality ; and if anyone could, he would hardly be able to remain alive. But it is possible to make a continual approach towards impartiality, on the one hand, by knowing things somewhat remote in time or space, and, on the other hand, by giving to such things their due weight in our feelings. It is this approach towards impartiality that constitutes growth in wisdom.

Can wisdom in this sense be taught ? And, if it can, should the teaching of it be one of the aims of education ? I should answer both these questions in the affirmative. We are told on Sundays that we should love our neighbour as ourselves. On the other six days of the week, we are exhorted to hate him. You may say that this is nonsense, since it is not our neighbour whom we are exhorted to hate. But you will remember that the precept was exemplified by saying that the Samaritan was our neighbour. We no longer have any wish to hate Samaritans and so we are apt to miss the point of the parable. If you want to get its point, you should substitute Communist or anti-Communist, as the case may be, for Samaritan. It might be objected that it is right to hate those who do harm. I do not think so. If you hate them, it is only too likely that you will become equally harmful ; and it is very unlikely that you will induce them to abandon their evil ways. Hatred of evil is itself a kind of bondage to evil. The way out is through understanding, not through hate. I am not advocating non-resistance. But I am saying that resistance, if it is to be effective in preventing the spread of evil, should be combined with the greatest degree of understanding and the smallest degree of force that is compatible with the survival of the good things that we wish to preserve.

It is commonly urged that a point of view such as I have been advocating is incompatible with vigour in action. I do not think history bears out this view. Queen Elizabeth I in England and Henry IV in France lived in a world where almost everybody was fanatical, either on the Protestant or on the Catholic side. Both remained free from the errors of their time and both, by remaining free, were beneficent and certainly not ineffective. Abraham Lincoln conducted a great war without ever departing from what I have been calling wisdom.

I have said that in some degree wisdom can be taught. I think that this teaching should have a larger intellectual element than has been customary in what has been thought of as moral instruction. I think that the disastrous results of hatred and narrow-mindedness to those who feel them can be pointed out incidentally in the course of giving knowledge. I do not think that knowledge and morals ought to be too



much separated. It is true that the kind of specialized knowledge which is required for various kinds of skill has very little to do with wisdom. But it should be supplemented in education by wider surveys calculated to put it in its place in the total of human activities. Even the best technicians should also be good citizens ; and when I say 'citizens', I mean citizens of the world and not of this or that sect or nation. With every increase of knowledge and skill, wisdom becomes more necessary, for every such increase augments our capacity of realizing our purposes, and therefore augments our capacity for evil, if our purposes are unwise. The world needs wisdom as it has never needed it before; and if knowledge continues to increase, the world will need wisdom in the future even more than it does now.

NOTES

Hegel : German philosopher (1770–1831), who had an immense influence on nineteenth and twentieth-century thought.

philosopher's stone : an imaginary substance which was believed by medieval alchemists to possess the property of changing base metals into gold.

elixir of life : a potion of the alchemists that would supposedly prolong life indefinitely.

Samaritan : a person who comes to the aid of another. The parable of the Good Samaritan is given in Luke 10 : 30–37, wherein it is explained that a neighbour is one who shows mercy.

Elizabeth I : Elizabeth Tudor, Queen of England (1533–1603).

Henry IV : King of France (1553–1610). Both the rulers exhibited a religious tolerance rare in their times.

LANGUAGE WORK

(A) Give the antonyms of the following words :

agree, common, knowledge, compatible, definite, harmful, hate, inadequate, increase, normal, partial, resistance, sufficient, truth, understanding.

(B) Complete the following table :

<i>Noun</i>	<i>Verb</i>	<i>Adjective</i>	<i>Adverb</i>
_____	specialise	_____	_____
knowledge	_____	_____	_____



_____	_____	tyrannical	_____
_____	_____	_____	successfully
persuasiveness	_____	_____	_____
_____	destroy	_____	_____
_____	_____	philosophical	_____
_____	_____	_____	interestingly

(C) Find from the lesson words which mean the following :

- (1) exceed (para 1)
- (2) a person who is insane (para 2)
- (3) leader of a movement (para 3)
- (4) freedom from (para 4)
- (5) to urge strongly (para 6)
- (6) not in agreement with one another (para 7)

(D) Attempt a pré'cis of the lesson in about 500 words.

COMPREHENSION

- (A) 1. What are the examples given by Russell to show that 'the pursuit of knowledge may become harmful unless it is combined with wisdom' ?
2. How, according to Russell, did Hegel lack wisdom in his philosophy of history ?
3. Is it possible to achieve complete impartiality ? Why or why not ?
4. 'Hatred of evil is itself a kind of bondage to evil'. Explain.
5. What do the careers of Elizabeth I, Henry IV and Abraham Lincoln exemplify ?
6. Why does Russell say that the world will need wisdom in the future even more than it does now ?
- (B) 1. What, according to Russell, are the attributes of wisdom ?
2. '... The essence of wisdom is emancipation, as far as possible, from the tyranny of the here and the now.' Amplify.
3. Suppose there is a debate in your college on the question whether knowledge and wisdom are synonymous. Write down the speech you would make supporting or opposing the proposition.

Dynamic Life

Jawaharlal Nehru

I am grateful for the honour you have done me in awarding me this degree. A number of other universities in India have also honoured me in this way ; but that has not lessened in any way the value of this particular honour. In my capacity as Prime Minister, honours in various forms have been showered upon me. The affection that has been lavished upon me by the people of this country is, indeed, the greatest honour that can come to anybody. It is overwhelming and makes me feel very humble. No response can, therefore, be adequate enough. All one can do is to utilize all one's strength and energy in furthering the tasks of the country. I think Bernard Shaw once said that the true joy in life is to align oneself with some mighty purpose and not get entangled in petty troubles of which life is so full ; to work for the purpose with all the strength and energy that one may have till one is worn out and can be thrown on the scrap-heap. Well, I do not know whether it is possible to disentangle oneself completely from the petty troubles of which there is such a great deal. Normally, it would seem to be difficult to live a wholly impersonal life and dedicate it to one mighty purpose ; but, sometimes, moments arrive in the history of a country when this can be done—and done not merely by individuals but by large groups. A moment came in the life of this country when a large number of our countrymen aligned themselves to a mighty purpose at the bidding of a very great man—Mahatma Gandhi. These men forgot their personal grievances and ambitions in an over-whelming desire to serve a great purpose and thereby grew in stature themselves. If you try to do great things, the shadow of their greatness partly falls upon you also. If you always dwell on the petty things of life, you inevitably remain petty. And so, in India's fight for freedom, many people of small stature had the high privilege of serving under one of the greatest of men and of being associated with their country's historic struggle.

That, however, is past history. We have to accept the present and think of the future. How shall we shape the present ? How are you, young men and women of this University, going to conduct yourselves? I do not know what you have in your minds or what desire and



urges influence you. I try to study the millions of faces I see wherever I go and I have seen a good proportion of India's vast population. Although I see them in crowds and in groups, I look into their eyes and try to read what lies behind those eyes. I do this, especially when I meet young men and women, because I am deeply concerned with the future of India which they represent to me. The future of this country ultimately depends on her young men and women, most of whom are in colleges and universities today. I am very anxious to find out what stuff they are made of. They are large in number ; but what really counts, if our country is to progress, is the quality of our human material. The future of India does not depend on her numbers or even on her past, except in so far as the future grows out of the present and the present grows out of the past. It is possible for a country to make progress to some extent even with people of mediocre quality. India has a large number of them. Obviously, that is not enough. If a great country like India is to be greater, it is essential for her to have men and women who must be more than mediocre. I have no doubt that you try to play a good game when you go in for sports. You perhaps run a hundred yards in ten seconds ; but if you want to be an athlete of real quality you have to surpass and outdistance others. It makes a lot of difference whether you do a hundred yards in ten seconds or in eleven seconds. The difference is only one second but it is very important. That applies to everything. Is the University of Saugor going to produce men and women of real quality ? We produced men and women of quality in the past. Subsequently, however, that quality seemed to have worn off and we became a nation that more or less lived on its inheritance. Of course, nothing is more advantageous and more creditable than a rich heritage ; but nothing is more dangerous for a nation than to sit back and live on that heritage. A nation cannot progress if it merely imitates its ancestors ; what builds a nation is creative, inventive and vital activity. I seek the creative mind. How do creative minds come to be ? In many ways, I suppose, I know that the University of Saugor cannot produce creativeness; but what it can do is to provide an environment in which creativeness and vitality of mind and body have a place and can prosper.

India seems to me an odd mixture of traits and characteristics. Some fill me with joy and faith and others with alarm. I cannot predict which will prosper and which will ultimately win. That, the future will tell. All I can say is that I have a great deal of faith in my country and in my people. At the same time, what is wrong with our country is also

quite obvious. We are narrow in mind and vision ; we not only lack creativeness of mind but the atmosphere in which it can flourish. I am astonished at the way the word 'culture' is bandied about in India. To me this only means that there is no culture where this is done. Culture is not something that can be bandied about. It does not talk too much and does not shout too much. The other day, I read one of Rabindranath Tagore's poems or rather a translation of it, which spoke of the wonderful variety of India where innumerable streams have flowed, producing the culture we now possess. The capacity to absorb these various streams of culture is a part of the creativeness of India. Therefore, there is no reason why we should adopt the narrow outlook of pride and folly which makes us think that we have everything and that we need receive nothing from outside. South-East Asia and the Far East have borrowed freely from India's cultural inheritance. Similarly, we find evidence of other cultures in India. Of course, the basis of Indian culture remains unchanged even though it has absorbed other cultures. Such was the country of our distant ancestors. Gradually, a change came. We became afraid of others and shrank into ourselves. We did not want either to go out ourselves or to let others come in. We developed narrow grooves of thought and narrow divisions amongst ourselves, each division isolating itself from other castes or groups. We practically imposed a ban on travel abroad. People were afraid they would lose their caste or religion if they went out of India. We came to attach more importance to what we ate, drank or touched than to other, far more important, aspects of life. The transformation you see now was not sudden—this shrinking into ourselves, this closing of our eyes to all that was going on around us and thinking that what we possessed was everything and that there was nothing more to learn. When an individual or a community starts to think like that, that individual or community is doomed because life is an ever growing, dynamic process. No kind of vitality can be static. The moment growth stops, decay sets in and the ultimate result is death. Thus did we in India become static in our life and culture. This process of decay through the centuries can be traced in our literature. We start with magnificent literature. Then we come to classical Sanskrit, which is also very beautiful. However, it gradually deteriorates and we reach a stage when Sanskrit comes to be written in long involved sentences, sometimes even running to two pages. There is no strength or vitality left in it. Interpretations and explanations bear testimony to the decay of the language. Instead of being inspired by great ideas, we have even lost what we had. Our old architecture was magnificent and was, perhaps,



among the greatest architectures of the world. See how it became degraded ! It still retained its craftsmanship but the nobility of design that had come from simplicity was gone. It became heavier and heavier. There was no dignity in it, only hard work. When a country is dynamic, it reveals itself in a myriad activities. We hope to be dynamic again. Perhaps it was necessary for us to learn a lesson before we became dynamic once more.

What inspiration can we draw from something which is static and half dead? That is the question. I am amazed that people should function in such a narrow way, that they should shut their minds and demand that others should shut their minds, too, against everything new and talk only of Indian culture. I know something about culture. Those who preach that doors should be shut do not know anything of culture. Every process of exclusion means lack of culture ; every process of inclusion indicates growth. Those elements that believe in pushing things away narrow the mind and the nation falls back to a period of static culture. We have to be dynamic or else we cannot survive.

Do you realize what tremendous changes have come over the world in the last few generations ? I want you to think about it. Take India, for instance. A man of Asoka's or Akbar's time, looking at India as it was about 150 years ago, would have found changes, of course ; but he would not have found any basic change. The pattern of human life was much the same. The horse still remained the chief means of transport and communication. It was so for thousands of years. Suddenly—and chiefly due to application of science—a great change came. It is amazing how the development in communications alone has upset the world. Even that is not enough to make one realize how far science has gone. You may have been static five hundred years ago but nobody can be static today. Everything is changing. The pace and tempo of the change is terrific. Incidentally, one of the good things we have done in the past five years is that, in order to get in touch with the rapid scientific changes, we have set up a number of national laboratories. To remain static is bad, because for a country to remain so means stagnation and stagnation is something which leads to extinction. Besides, it is not even possible today. It might have been possible years ago when change was slow and when the rest of the world did not impinge upon you.

To be dynamic and creative is the practical policy or the higher view of culture. It is fatal to sink into narrowness of mind in spite of



the fact that India has had a tremendously rich inheritance. How many of you have that dynamic approach and how many of you are thinking in terms of getting jobs here and there under the Government. Whether you go into Government service or take up any other occupation, what is your ideal ? Just to earn a few hundred rupees ? Or is it to achieve something creative and good ? Are you just dragging on an unworthy existence for a number of years and doing nothing else ? That is a big question facing India. Whatever our virtues and failings—and a long list can be prepared of both—I believe in facing life in an adventurous way, in meeting life more than half-way without making a noise and without shouting. Whether Nature adapts itself to you or you to Nature ultimately depends on whether your approach to life and to its problems is going to be an adventurous and active one or a static one. What is your ambition ? What I seek in the eyes of the innumerable men and women when I do round the country is great and high ambition to do great things. Sometimes I see some eyes which rather thrill me ; there is something of quality in them. The more I see such eyes or faces, the more I am assured of the future, which depends on the men and women who have the spirit of adventure and who do not flinch from difficulty. I hope the University of Saugor will produce such men and women.

NOTES

lavished : bestow profusely ; in abundance.

overwhelming : weighed down with affection.

entangled : getting caught in a snare or among obstacles.

worn out : tired ; exhausted.

thrown on the scrap heap : rendered useless.

at the bidding of : in obedience to.

mediocre : of middling quality ; very average.

worn off : rubbed off ; passed away.

to sit back : to relax.

alarm : fear ; danger.

bandied about : talked about indiscriminately ; loose talk.

narrow grooves of thought : restricted thinking.

transformation : basic change.

doomed : condemned.

dynamic : active and energetic.

static : unmoving ; stagnant.

deteriorates : worsens ; declines.

testimony : declaration.



myriad : countless.

exclusion : prevent the entry of ; closed mind.

inclusion : receptive to new things.

the pace and tempo : measure and speed.

stagnation : unchanging ; stale.

extinction : die out ; no longer active or alive.

impinge upon : make an impact on ; influence.

drag on : slow and heavy movement.

meet more than half-way : willing to reach agreement.

flinch : move back.

LANGUAGE WORK

(A) Use the following idiomatic expressions in sentences of your own:

worn out ; worn off ; sit back ; at the bidding of ; thrown on the scrapheap ; bandied about ; drag on ; impinge upon ; meet more than halfway.

(B) (a) Find the noun forms of the following :

associate ; essential ; great ; advantageous ; creative ; prosper ; adapt ; absorb ; distant.

(b) Find the adjectival forms of the following :

progress ; quality ; faith ; adapt ; deteriorate ; virtue ; thrill.

(C) (a) Add suitable negative prefixes to the following :

alignment ; entangle ; associate ; important ; advantageous.

(b) Give the antonyms of the following :

great ; progress ; faith ; narrow ; dynamic ; deteriorate ; distant ; essential ; ultimately ; exclusion ; progressive.

COMPREHENSION

- (A) 1. What is the impact of the Indian people's affection on Nehru?
2. What is Bernard Shaw's view of life's true joy ?
3. How is Shaw's dictum applicable to the freedom struggle in India ?
4. How does Nehru connect India's past to her present and future ?
5. What is meant by 'the quality of human material' in India ?



6. What are the factors that build a nation's vitality and dynamism ?
7. What, according to Nehru, is wrong with our country ?
8. How does Nehru define 'culture' ?
9. What is the nature of India's cultural inheritance ?
10. What led to decay in India's cultural growth ?
11. How does Nehru seek to make Indian culture dynamic ?
12. What led to the decline in Sanskrit language and literature ?

- (B)
1. How does Nehru define dynamic life ?
 2. What is Nehru's conception of the creative and vital growth of the Indian nation ?
 3. Examine Nehru's reading of India's past and the way it should energise the present and the future.



The Technological Engine

Alvin Toffler

To most people, the term *technology* conjures up images of smoky steel mills or clanking machines. Perhaps the classic symbol of technology is still the assembly line created by Henry Ford half a century ago and made into a potent social icon by Charlie Chaplin in *Modern Times*. This symbol, however, has always been inadequate, indeed, misleading, for technology has always been more than factories and machines. The invention of the horse collar in the middle ages led to major changes in agricultural methods and was as much a technological advance as the invention of the Bessemer furnace centuries later. Moreover, technology includes techniques, as well as the machines that may or may not be necessary to apply them. It includes ways to make chemical reactions occur, ways to breed fish, plant forests, light theatres, count votes or teach history.

The old symbols of technology are even more misleading today, when the most advanced technological processes are carried out far from assembly lines or open hearths. Indeed, in electronics, in space technology, in most of the new industries, relative silence and clean surroundings are characteristic—even sometimes essential. And the assembly line—the organization of armies of men to carry out simple repetitive functions—is an anachronism. It is time for our symbols of technology to change—to catch up with the quickening changes in *technology* itself.

This acceleration is frequently dramatized by a thumbnail account of the progress in transportation. It has been pointed out, for example, that in 6000 B.C. the fastest transportation available to man over long distances was the camel caravan, averaging eight miles per hour. It was not until about 1600 B.C. when the chariot was invented that the maximum speed was raised to roughly twenty miles per hour.

So impressive was this invention, so difficult was it to exceed this speed limit, that nearly 3,500 years later, when the first mail coach began operating in England in 1784, it averaged a mere ten mph. The first steam locomotive, introduced in 1825, could muster a top speed of only thirteen mph and the great sailing ships of the time labored along at less than half that speed. It was probably not

until the 1880's that man, with the help of a more advanced steam locomotive, managed to reach a speed of one hundred mph. It took the human race millions of years to attain that record.

It took only fifty eight years, however, to quadruple the limit, so that by 1938 airborne man was cracking the 400 mph line. It took a mere twenty-year flick of time to double the limit again. And by the 1960's rocket planes approached speeds of 4000 mph, and men in space capsules were circling the earth at 18,000 mph. Plotted on a graph, the line representing progress in the past generation would leap vertically off the page.

Whether we examine distances travelled, altitudes reached, minerals mined, or explosive power harnessed, the same accelerative trend is obvious. The pattern, here and in a thousand other statistical series, is absolutely clear and unmistakable. Millennia or centuries go by, and then, in our own times, a sudden bursting of the limits, a fantastic spurt forward.

The reason for this is that technology feeds on itself. Technology makes more technology possible, as we can see if we look for a moment at the process of innovation. Technological innovation consists of three stages, linked together into a self-reinforcing cycle. First, there is the creative, feasible idea. Second, its practical application. Third, its diffusion through society.

The process is completed, the loop closed, when the diffusion of technology embodying the new idea, in turn, helps generate new creative ideas. Today there is evidence that the time between each of the steps in this cycle has been shortened.

Thus it is not merely true, as frequently noted, that 90 percent of all the scientists who ever lived are now alive, and that new scientific discoveries are being made every day. These new ideas are put to work much more quickly than ever before. The time between original concept and practical use has been radically reduced. This is a striking difference between ourselves and our ancestors. Appollonius of Perga discovered conic sections, but it was 2000 years before they were applied to engineering problems. It was literally centuries between the time Paracelsus discovered that ether could be used as an anaesthetic and the time it began to be used for that purpose.

Even in more recent time the same pattern of delay was present. In 1836 a machine was invented that mowed, threshed, tied straw



into sheaves and poured grain into sacks. This machine was itself based on technology at least twenty years old at the time. Yet it was not until a century later, in the 1930's, that such a combine was actually marketed. The first English patent for a typewriter was issued in 1714. But a century and a half elapsed before typewriters became commercially available. A full century passed between the time Nicholas Appert discovered how to can food and the time canning became important in the food industry.

Today such delays between idea and application are almost unthinkable. It is not that we are more eager or less lazy than our ancestors, but we have, with the passage of time, invented all sorts of social devices to hasten the process. Thus we find that the time between the first and second stages of the innovative cycle—between idea and application—has been cut radically. Frank Lynn, for example, in studying twenty major innovations, such as frozen food, antibiotics, integrated circuits and synthetic leather, found that since the beginning of this century more than sixty percent has been slashed from the average time needed for a major scientific discovery to be translated into a useful technological form. Today a vast and growing research and development industry is consciously working to reduce the lag still further.

But if it takes less time to bring a new idea to the market place, it also takes less time for it to sweep through the society. Thus the interval between the second and third stages of the cycle—between application and diffusion—has likewise been sliced, and the pace of diffusion is rising with astonishing speed. This is borne out by the history of several familiar house-hold appliances. Robert B. Young at the Stanford Research Institute has studied the span of time between the first commercial appearance of a new electrical appliance and the time the industry manufacturing it reaches peak production of the item.

Young found that for a group of appliances introduced in the United States before 1920—including the vacuum cleaner, the electric range, and the refrigerator—the average span between introduction and peak production was thirty-four years. But for a group that appeared in the 1939-1959 period—including the electric frying pan, television, and washer-dryer combination—the span was only eight years. The lag had shrunk by more than 76 percent. 'The post-war group', Young declared, 'demonstrated vividly the rapidly accelerating nature of the modern cycle.'



The stepped-up pace of invention, exploitation, and diffusion in turn, accelerates the whole cycle still further. For new machines, or techniques are not merely a product, but a source of fresh creative ideas.

Each new machine or technique, in a sense, changes all existing machines and techniques by permitting us to put them together into new combinations. The number of possible combinations rises exponentially as the number of new machines or techniques rises arithmetically. Indeed, each new combination may, itself, be regarded as a new super-machine.

The computer, for example, made possible a sophisticated space effort, linked with sensing devices, communications equipment, and power sources, the computer became part of a configuration that in aggregate forms a single new super-machine—a machine for reaching into and probing outer space. But for machines or techniques to be combined in new ways, they have to be altered, adapted, refined or otherwise changed. So that the very effort to integrate machines into super-machines compels us to make still further technological innovations.

It is vital to understand, moreover, that technological innovation does not merely combine and recombine machines and techniques. Important new machines do more than suggest or compel changes in other machines—they suggest novel solutions to social, philosophical, even personal problems. They alter man's total intellectual environment—the way he thinks and looks at the world.

We all learn from our environment, scanning it constantly—through perhaps unconsciously—for models to emulate. These models are not only other people. They are, increasingly, machines. By their presence, we are subtly conditioned to think along certain lines. It has been observed, for example, that the clock came along before the Newtonian image of the world as a great clock-like mechanism, a philosophical notion that has had the utmost impact on man's intellectual development. Implied in this image of the cosmos as a great clock were ideas about cause and effect and about the importance of external, as against internal, stimuli, that shape the everyday behaviour of all of us today. The clock also effected our conception of time so that the idea that a day is divided into twenty-four equal segments of sixty minutes each has become almost literally a part of us.

Recently, the computer has touched off a storm of fresh ideas about man as an interacting part of larger systems, about his physi-



ology, the way he learns, the way he remembers, the way he makes decisions. Virtually every intellectual discipline from political science to family psychology has been hit by a wave of imaginative hypotheses triggered by the invention and diffusion of the computer—and its full impact has not yet struck. And so the innovative cycle, feeding on itself, speeds up.

If technology, however, is to be regarded as a great engine, a mighty accelerator, then knowledge must be regarded as its fuel. And we thus come to the crux of the accelerative processes in society, for the engine is being fed a richer and richer fuel every day.

NOTES

Henry Ford : (1863-1947), founder of the Ford Motor Company, and a pioneer of large-scale production in modern industry.

assembly line : an arrangement whereby each worker performs a specialised operation in assembling the work as it is passed along on a slow moving belt.

anachronism : a chronological error assigning a thing to an earlier or later age; something which is irrelevant because its values belong to an era of the past.

icon : figure; image; type.

Charlie Chaplin : (1889-1978), famous film comedian, whose movies satirise various aspects of modern life.

Modern Times : one of the best known of Chaplin's movies.

Middle Ages : the period in European history between ancient and modern times, A.D. 476-1450.

Bessemer furnace : invented by Sir Henry Bessemer (1813-98) for turning iron into steel.

'This acceleration' : This information is based on an article 'Biggest Challenge : getting wisdom' by Peter Goldmark in *Printer's Ink* of May 1964.

The first steam locomotive : made in 1841 by George Stephenson (1781-1848), British inventor.

millennia : plural of millennium, a thousand years.

Appollonius of Perga : 1st century A.D. Greek philosopher.

conic sections : a figure made by the section of a cone by a plane.

Paracelsus : (1493-1541), Swiss mystic, chemist and physician.

Nicholas Appert : author of the Appert Study, dealing with radiation and preservation of food.

anesthetic : a drug or gas which causes partial or total loss of feeling temporarily.

arithmetically : a series increasing or diminishing by a common difference, e.g., 2, 4, 6, 8, etc.

Frank Lynn : author of 'Our Accelerative Technological Change', in Management Review, March 1967.

biotics : pertaining to life.

Robert B. Young : from 'Product growth cycles'—A key to growth planning.

exponentially : a series of quantities which bear the same ratio to its predecessor, e.g., 3, 9, 81, etc.

Newtonian image : Sir Isaac Newton (1642-1727), great English scientist, known for his work in the areas of light, calculus and gravitation, author of *Principia* (1687).

stimuli : plural of stimulus, action, influence or agency that produces a response or reaction.

hypotheses : plural of hypothesis, a supposition, a theory to be proved or disproved by reference to facts.

LANGUAGE WORK

This essay, and a few others, written by American writers, show some variations of spelling. Some of them are : - *or* rather than *-our* ending in such words as *labor*, *color*, the *-er* in place of the *re* ending in words like *center*, *meter*; and the single *l* in place of *ll* in words like *traveled*, *traveling* etc. English orthography has been criticised for its supposed irrationality and the lack of correlation between spelling and pronunciation, in short, that it is not phonetic. Attempts have been made, from time to time, to reform English spelling, but they have not produced any tangible results. Those who are against spelling 'reform' appear to think that such a reform would result in our losing sight of the etymological value of vocabulary. But it is clear that in English, more than in any other language, a knowledge of the 'phonetic alphabet' is essential in order to pronounce words correctly.

**COMPREHENSION**

- (A) 1. Why does Alvin Toffler regard the assembly line as an inadequate symbol of technology and an anachronism ?
2. What is the fantastic spurt forward that Toffler refers to in technology?
3. What, according to Toffler, is the striking difference between us and our ancestors ?
4. Mention the three stages of technical innovation, and give examples of each.
5. How, according to Toffler, do new machines alter our intellectual environment ?
6. What is meant by the sentence : 'Technology feeds on itself' ?
- (B) 1. Summarise Alvin Toffler's views on the pace of change in modern technology.
2. In the light of Toffler's observations, attempt a survey of industrial growth in India.

The Seven Ages of Man

William Shakespeare

All the world's a stage,
And all the men and women merely players :
They have their exits and their entrances;
And one man in his time plays many parts,
His acts being seven ages. At first the infant,
Mewling and puking in the nurse's arms.
And then the whining school-boy, with his satchel,
And shining morning face, creeping like snail
Unwillingly to school. And then the lover
Sighing like furnace, with a woeful ballad
Made to his mistress' eyebrow. Then a soldier,
Full of strange oaths, and bearded like a pard,
Jealous in honour, sudden and quick in quarrel
Seeking the bubble reputation
Even in the cannon's mouth. And then the justice,
In fair round belly with good capon lin'd,
With eyes severe, and beard of formal cut,
Full of wise saws and modern instances;
And so he plays his part. The sixth age shifts
Into the lean and slipper'd pantaloon,
With spectacles on nose and pouch on side,
His youthful hose well sav'd, a world too wide
For his shrunk shank; and his big manly voice,
Turning again toward childish treble, pipes
And whistles in his sound. Last scene of all,
That ends this strange eventful history,
In second childishness and mere oblivion
Sans teeth, sans eyes, sans taste, sans everything.

**NOTES :**

mewling : crying.

puking : vomiting.

pard : leopard.

capon : cock bred for the table.

saws : proverbs.

modern instances : judgements lately given.

pantaloons : tight trousers.

hose : tight fitting outer garment.

shank : part of the leg from the knee to the ankle.

sans (French) : without.

ADDITIONAL NOTES

Metaphor : poets often employ devices such as figures of speech to heighten poetic effect and lend variety and vividness to their expression. The most common among them are metaphor and simile. A metaphor is an implied comparison where a word or phrase ordinarily used in connection with one thing is applied to another, for example, *stage* to the *world*. A simile is an explicit comparison indicated by *as*, *like*, etc. The present passage is marked by a unity derived from the use of a central controlling metaphor, that of the stage. The life of man is likened to a seven-act play enacted on the stage of the world; each successive act indicates the changes brought in man's life as he advances from birth to death.

Blank Verse : Shakespeare uses in his plays—prose and poetry—both rhymed and unrhymed varieties, the choice being dictated by the dramatic context and demands of characterisation. The present passage is in blank verse, i.e. unrhymed lines, each containing ten syllables, making up five 'feet'. Each foot has an unstressed syllable followed by a stressed one. So, five such 'feet' in blank verse line make up the iambic pentameter, the choice of most English poets, due both to its affinity to the natural rhythms of speech, and its flexibility.

**COMPREHENSION**

1. What, according to Jaques, are the Seven Ages of Man ? How does he distinguish each stage ?
2. Give short descriptions of (a) the infant (b) the schoolboy (c) the lover (d) the soldier (e) the justice (f) the late middle-aged person (g) the old man. Bring out the physiological and psychological characteristics of each.
3. Have you come across any similar descriptions in literature ?

Sonnet

John Milton

How soon hath time, the subtle thief of youth,
Stolen on his wing my three-and-twentieth year!
My hasting days fly on with full career,
But my late spring no bud or blossom shew'th.
Perhaps my semblance might deceive the truth
That I to manhood am arrived so near;
And inward ripeness doth much less appear,
That some more timely-happy spirits endu'th.
Yet, be it less or more, or soon or slow,
It shall be still in strictest measure even
To that same lot, however mean or high,
Toward which Time leads me, and the will of Heaven.
All is, if I have grace to use it so,
As ever in my great Task-Master's eye.

NOTES

Time : Personified as a swiftly flying bird.

Task-Master : God; the idea of God being the Master and human beings merely His servants is expressed even more forcefully in Milton's better-known sonnet 'On His Blindness', the last line of which reads : They also serve who only stand and wait.

ADDITIONAL NOTES

A sonnet is a lyric poem in a single stanza of fourteen lines linked by an intricate rhyme scheme. In English poetry, sonnets are, generally, of two types:

1. The Italian or Petrarchan Sonnet, falling into two parts, an octave (8 lines) rhyming *a b b a a b b a* and a sestet (6 lines) rhyming *c d e c d e*, or a variant of this pattern.

2. The Shakespearean sonnet, consisting of three quatrains and a couplet, *a b a b c d c d e f e f g g*. The sonnet came to England from Italy in the 16th century, and soon acquired immense popularity. Almost all the great English poets have written sonnets or sonnet-sequences. The earliest theme of the sonnet was love, but it has been employed by poets like Milton, Wordsworth, Keats and others for a variety of other purposes. The sonnet has been used to express complex and intricate thoughts and emotions within its compact and exigent form. This sonnet by Milton is a good example.

COMPREHENSION

1. Write the substance of this sonnet in your own words.
2. Show how the sonnet is divided structurally and thematically into two parts. What is the doubt stated in the first part ? How is it resolved in the second ?
3. Read Milton's other sonnet 'On His Blindness', and comment on the similarity of the theme in the two poems.

The Boss came to Dinner

Bhisham Sahni

Mr. Shamnath had invited his boss to dinner. Neither he nor his wife could pause even to wipe the perspiration from their faces. The wife, in a dressing gown, her tangled hair tied in a knot, her make-up all smudged, and he, pencil and paper in hand and smoking cigarette after cigarette, ran from room to room, ticking off items in a long list.

By five, they had succeeded in putting some kind of order into the arrangements. Chairs, tables, side tables, napkins, flowers, they were all there in the verandah, neatly arranged. A bar was improvised in the drawing room. Now they turned their attention to the bric-a-brac in the room, either shifting them behind the almirahs or shoving them under the bedsteads. Suddenly a problem reared up before Shamnath. What about mother? Till now neither he nor his wife had thought of it. Shamnath turned on his heels and asked his wife in English: 'And what about mother'?

The wife, interrupting her work, did some hard thinking. 'we'll send her to the neighbours. She can stay there for the night. 'we'll bring her back tomorrow'. Shamnath, cigarette dangling between his lips, screwed up his eyes and looked at her thoughtfully. 'No, that won't do. I want to give a wide berth to that next door hag. If mother stays the night with her, she will again start coming to our house. I tell you what. We will tell mother to finish her meal early and retire to her room. The guests won't start coming before eight'.

The proposition sounded right. But suddenly the wife said, 'But if she falls asleep and starts snoring! Then? Her room is next to where dinner will be served.'

'We'll ask her to close the door and I'll lock it from the outside. Or, better still, I'll ask mother not to fall asleep. She must keep awake and sitting.'

'But suppose she does fall asleep. You never know how long dinner will last. In any case, you can't leave the bar before eleven.'

Shamnath threw up his hands in irritation. 'She was going to visit her brother and you stuck your nose in. Wanted to keep up appearances before your friends. Now what do we do?'

'Tchah! Why should I earn a bad name by coming between mother and son? I wash my hands of this affair. Do as you please.'

Mr. Shamath held his peace. This was no time for bandying words but for cool thinking. He turned round and looked at mother's room. Her room opened into the verandah. As his gaze swept over the verandah a thought flashed through his mind, 'I've got it!' he said. Promptly he strode towards mother's room. With her back against the wall mother was sitting on a low wooden *chowki*, her face almost covered with the *dopatta*. She was telling her beads. Since morning she had been nervous at the goings-on in the house. The big boss from her son's office was coming to their house, and she was anxious that everything should go well.

'Mother, finish your meal early this evening. The guests will be here at seven-thirty.'

Mother slowly uncovered her face and looked at her son. 'Son, I won't take my meal today. You know very well I don't eat when flesh is cooked in the house'.

'Anyway, anyway, retire to your room early'.

'All right, son'.

'And, mother, I will receive the guests in the drawing room, till then you stay in the verandah. When we move into the verandah, you will quietly slip into the drawing room through the bathroom.'

For an instant mother looked at her son; then she said faintly, 'All right, son.'

'One thing more, mother. Do not go to sleep early, as you do. Your snores carry far.'

'I can't help it, son', she said, ashamed. 'I have difficulty in breathing since my last illness.'

Mr. Shamath had fixed everything. But he still felt anxious. The arrangement did not seem foolproof. What if the boss took it into his head to step into the verandah? There would be about ten guests, mostly his Indian colleagues and their wives. Any one of them might like to use the bathroom. Oh, what a nuisance! He brought up a chair and placing it by the door said, 'Mother, let's see how you look in this chair.'

Mother nervously fingered her beads, adjusted her *dopatta* over her head, and sat down in the chair.

Mother dangled her feet.



'And please, please, mother, don't walk about barefoot. And don't wear those wooden sandals of yours. One day I'll throw them away.'

'And what will you wear, mother?'

'I'll wear what I have. I'll wear what you ask me to.'

The cigarette still hanging from his lips, Mr. Shamnath inspected his mother with half-closed eyes, trying to decide what his mother should be made to wear for the occasion. He was a stickler for discipline in the house, he had the final say in everything. Where the pegs should be fixed in the walls, in what corner the bedsteads should be placed, what should be the colour of the curtains, which sari his wife should put on, what should be the design of the tables—Mr. Shamnath was meticulous about the smallest detail. He looked at mother from head to foot, and said, 'Better wear white *kameez* and *salwar*. Just go and dress up. Let's see how you look in them'.

Mother got up slowly and went into her room.

Shamnath turned to his wife and said in English, 'Mother is a problem! There's no end to her oddities. If something goes wrong and the boss is offended, you know what will happen.'

Mother came out in white *kameez* and white *salwar*. Short, shrivelled, lack-lustre eyes, only half of her sparse hair covered with the *dopatta*—she looked only slightly improved.

Shamnath looked at her dubiously. 'That will do. If you have any bangles, put them on too.'

'I have no bangles, son, you know that. I had to sell all my jewellery for your education.'

'All right, all right! Why do you make a song about it, mother?' he said. 'Why carry on about it? Just say that you don't have any. Why bring in the question of my education? The jewellery was sold to good purpose, wasn't it? I am not a loafer, am I? I'll pay you back double what you spent on me.'

'May my tongue be reduced to ashes, son! Does a mother ever ask a son to pay back? I did not mean it. Don't misunderstand me. Had I the bangles, I would have worn them all the time. But I don't have them.'

Now it was past five-thirty. Mr Shamnath had to take his bath and get into his dinner suit. His wife was getting in her room before leaving, Shamnath again instructed his mother, 'Mother, don't sit

silent as you always do. If the Sahib comes your way and asks you anything, reply to him properly. I'll tell you what to say'.

'I am illiterate, son. I can neither read nor write. You can tell them that your mother is ignorant, if that helps'.

As time passed, mother's heart started pounding heavily. If the boss came to her and asked her some question, what would she say? She was scared of English Sahibs even from a distance, and this one, they said, was an American. God only knew what sort of questions American Sahibs asked. She felt like going away to her widow-friend, but she lacked the courage to defy her son's orders. She kept sitting here, dangling her legs from the chair.

Mr. Shamnath's dinner had reached the crescendo of success. The topics changed with every change of drinks. Everything was going superbly. The Sahib liked the Indian dishes and the Memsahib the curtains, the sofa covers, the decor. What more could the hosts ask for? The Sahib had shed his reserve and was regaling the audience with anecdotes. He was as jovial now as he was strict in the office. His wife, in a black gown, a rope of pearls round her neck, wearing a loud perfume, was the cynosure of the female guests. She laughed, she nodded; she was so free with Mrs. Shamnath and with the men; as if they were old friends.

Nobody realized how time flew; it was now ten-thirty.

They came out of the drawing room, Mr. Shamnath leading the way and the boss and the other guests following.

Reaching the verandah, Mr Shamnath stopped short. What he saw made him weak in the legs. His smile vanished. Outside her room mother was sitting exactly as he had left her, but both her feet were on the seat and her head swayed from side to side. She snored, heavily. When her head fell to one side, her snores became louder, and when she awoke with a jolt she again started swaying from side to side. The end of her *dopatta* had slipped from her head and her thin hair lay in confusion over the bald portion of her head.

Mr. Shamnath seethed with anger. He felt like giving her a wild shaking and then pushing her into her room. But the boss and the other guests were standing by—what could he do?

The wives of the other guests tittered and the boss said, 'Poor dear.'

Mother woke up, flustered. Seeing so many people around her, she got so confused that she could not utter a word. She covered her



head, and getting up awkwardly she stood before them with down-cast eyes. Her legs shook; her fingers trembled.

'Mother, go to sleep. Why do you keep awake so late?' Ashamed, he looked at the boss.

The boss was in an expansive mood. He smiled, and said, 'Namaste.'

Mother almost shrank into herself. Hesitantly she tried to fold her hands in greeting. But one hand was inside the dopatta, with which she held her beads, and her effort looked clumsy. Shamnath was annoyed.

The boss extended his right hand. Mother looked at it, alarmed.

'Mother, shake hands with the Sahib!'

But how could she? She was holding the beads in her right hand. In confusion, she placed her left hand in the Sahib's right hand. Someone giggled. Shamnath was furious.

'Not like that, mother! Don't you even know how to shake hands? Your right hand, please!'

But by now the boss was pumping her left hand saying, 'How are you? How are you?'

Mother said, 'I am quite well, thank you.'

Mother mumbled something. Someone giggled.

But the crisis passed. The boss had saved the situation. Shamnath's anger started ebbing.

The Sahib was still holding mother's hand and she standing still, utterly confused.

Shamnath said, 'Sir, my mother's from a village. She has lived in a village all her life. That's why she's feeling so shy.'

'Is that so?' the Sahib said cheerfully. 'Well, I like village folk. I guess your mother must be knowing folk-songs and folk-dances'. The boss nodded his head and looked approvingly at Mother.

'Mother, the Sahib wants you to sing. An old song. Any old song. You know so many.'

'I can't sing', mother said in a weak voice. 'Have you ever heard me singing?'

'Mother', he said, 'does one ever refuse a guest? If you don't sing, the Sahib may feel offended. Look, he's waiting'.

'But I don't know any song. I know nothing of singing.'

'Come, mother. Just sing a couplet or two. The pomegranate song, for instance'.

The Indian colleagues and their wives clapped their hands at the mention of this song. Mother looked with imploring eyes, first at her son, then at her daughter-in-law.

'Mother!', the son was getting impatient. She could detect a touch of asperity in his tone.

There was no way out. She sat down in the chair. In a feeble cracked voice she started singing an old wedding song. The ladies burst into laughter. After singing two lines, mother pathetically trailed into silence.

The verandah resounded with applause. The Sahib would not stop clapping. Shamnath's anger suddenly changed into joy. Mother had introduced a new note into the party.

When the clapping stopped, the subject suddenly veered round to village industry products of the Punjab; the boss wanted to be enlightened on the point.

Mr. Shamnath was bubbling with joy. The sound of clapping was still ringing in his ears. 'We have so many of them', he said enthusiastically. 'I'll collect a complete set for you. I'll bring it to the office, sir. You'll like it, I am sure.'

'No, no, don't get me wrong. I'm not talking of those bazaar things,' the boss said, shaking his head. 'I mean those things which are made in Punjabi homes, things which the women make themselves.'

Mr. Shamnath thought for a moment. 'The girls make dolls, sir, and ... and women make *phulkari*.'

Mr. Shamnath inefficiently tried to explain that a *phulkari* was a sort of embroidered piece of cloth and then giving the effort up as hopeless, he turned to his mother. 'Mother, do we have an old *phulkari* in the house?'

Mother went in and returned with one.

The boss examined it with keen interest. It was an old *phulkari*, its threads had come off in several places, and the cloth almost crumbled at the touch. Shamanath said, 'Sir, this one is almost threadbare. It's useless. I'll have a new one made for you. Mother, you will make one for the Sahib, won't you? Make one for him'.

Mother was quiet. Then she said, 'My sight is not the same as it used to be. Old eyes feel the strain'.

'Of course mother will make one for you,' Shamnath said, interrupting her. 'You'll be pleased with it'.

The Sahib nodded his head, thanked mother and proceeded towards the dining table. Other guests followed.

When they had settled down to dinner, mother quietly slipped into her room. No sooner had she sat down than her eyes flooded with tears. She kept wiping her eyes with the *dopatta*, but the tears wouldn't stop, as if the flood-gates of years of old pent-up feelings had suddenly burst open. She tried to control herself, she folded her hands before the image of Krishna, she prayed for the long life of her son, but like monsoon showers the tears kept flowing.

It was now midnight. The guests had departed one by one. But mother kept sitting with her back set against the wall. All the excitement was over and the quietness of the locality had also descended on the house.

One could hear only the rattling of plates in the kitchen. Someone knocked at the door.

'Mother, open the door.'

Her heart sank. Had she made another blunder? She was always making mistakes. Oh, why had she dozed off in the verandah? Had her son not forgiven her for it? She opened the door with trembling hands.

Shamnath hugged her wildly. '*Ammi!*' you have done wonders today. The Sahib was so pleased with you, *Ammi*, my good *Ammi!*'

Her frail body looked even more small against Shamnath's heavy frame. Tears came to her eyes. Wiping them, she said, 'Son, send me to Hardwar. I've been asking you for a long time'.

Shamnath's face darkened. He let go of her. 'What did you say, mother? Again the same thing?'

He was getting angrier. 'So you want to discredit me before others so that they will say that the son cannot give shelter even to his own mother!'

'No, son, don't misunderstand me. You live with your wife, in joy and comfort. I've come to the end of my life. What will I do here? The few days that are left to me, I would like to spend in meditation. Please send me to Hardwar.'



'If you go away, who'll make the *phulkari* for the Boss? I promised him one in your presence. You know that'.

'Son, my eyesight has become feeble. It can't stand any strain. You can have the *phulkari* made by someone else. Or buy a ready-made one.'

'Look, you can't let me down like this, mother. Do you want to spoil the whole thing? If the Sahib is pleased, he'll give me a raise'.

Mother was silent for a minute. Then suddenly she said, 'Will he give you a lift in the office? Will he? Did he say so?'

'He did not say anything. But didn't you see how pleased he was with me? He said when you start making the *phulkari*, he'll personally come and watch it being made. If the boss is pleased, I may get an even higher post. I may become a big official'.

Her complexion started changing, and gradually her wrinkled face was suffused with joy.

'So you are going to get a lift in the office, son.'

'It's not so easy, mother. You don't understand. If only I could please the boss. ... There are others too, all wanting to get promoted. It's all a rat race, mother. But I'll have a better chance.'

'In that case I'll make one for him, I'll ...I'll some how manage it, son.' Silently she prayed for her son.

'Now go to sleep, mother,' Mr. Shamnath said as he turned towards the door.

ESSAY-TYPE QUESTIONS :

1. Give a pen-picture of the mother as depicted in the story "The Boss Came to Dinner".
2. What impression do you form about the son from the story "The Boss Came to Dinner".
3. Give a study in contrast of the characters of mother and son in the story "The Boss Came to Dinner".

SHORT QUESTIONS

1. Why did Shamnath decide not to let his mother spend the night with the neighbours and what alternative did he suggest?
2. Why did Shamnath's wife finally say that she did not want to come between mother and son and why did she suggest that her husband should decide on what had to be done?



3. Why do you think Shamnath did not want his boss to meet his mother? Give some of the fears he envisaged.
4. Shamnath's boss seemed to be delighted to meet the former's mother and despite the initial embarrassment, Shamnath was very happy with his mother after the guests had left. How did this change in attitude come about?
5. How was Shamnath able to dissuade his mother from going to Hardwar?
6. What, in your opinion, was Shamnath's objective in inviting his boss and other office colleagues to dinner?
7. What problem did Shamnath face with his mother? How was the problem solved?
8. What is described as 'goings-on' in the house? How was mother feeling about these goings-on?
9. 'She was telling her beads'. What does it reveal about her character?
10. 'I'm not a loafer, am I ?' Who is the speaker? Why does the speaker say so ?
11. "I'll pay you back double what you spent on me." Who is the speaker? Is he justified in saying so ? What is the mother's reply ?
12. What was embarrassing about mother's posture?

OBJECTIVE TYPE QUESTIONS :

1. What is bric-a-brac?
2. Where was mother sitting?
3. What was mother told to do ? Did she actually accept the suggestions?
4. Explain 'the crescendo of success'.
5. What did the Sahib like ?
6. What was Memsahib's preference ?
7. What do you mean by 'the cynosure of the female guests'?
8. Why did the son feel touchy about the question of his education ?
9. Why did Shamnath hug his mother wildly ?
10. Why did the mother sing to the Boss ?

A Day in the Life of a Debt-Collector

Premchand

Seth Chetaram bathed, poured water in sacrifice to Shiva, chewed two peppercorns, drank two pots of water and taking his stick went out to dun the people who owed him money.

Sethji was some fifty years old. The hair had fallen from his head and his skull was as clean as a sandy field. His eyes were small but absolutely round. Right under his head was his belly and beneath his belly his legs looking like two pegs stuck in a barrel. This barrel, by the way, wasn't empty. It was chock-full of energy and vitality. The way it jiggled and danced when Sethji was putting the pressure on some defaulting debtor would have shamed an acrobat. He would glare so fiercely and roar so loudly that a regular mob would gather to watch him. But you couldn't call him a miser because, when he was in his shop, he threw down a pice to every beggar. Of course, at those times his frown was so severe and his eyes so terrible and his nose so wrinkled that the beggar would never go by his shop again.

He was absolutely dedicated to the theory that persistent dunning was the way to prosper. From right after breakfast until evening he was constantly occupied with dunning. In the course of his visits he would find a lunch set aside in one house, in another he would partake—at his debtor's expense—of milk, puris, sweets and other dishes. A free meal is nothing to be sneezed at. Save just one anna per meal and then for this one item in his thirty years of money-lending he would have saved some 800 rupees. Then when he came back a second time he would get milk, curds, oil, vegetables, and coddung cakes or other fuel. Generally he didn't have to get his own dinner in the evening either. So he never failed to go out on his dunning expeditions. The heavens could burst asunder, fire rain down, a tornado strike, but Sethji, as though obeying an immutable law of nature, was sure to go out to collect his debts.

This morning his wife asked, 'Lunch?' 'No!' Sethji thundered. 'Supper?' 'We'll see when I get back'.

There was a farmer who owed Sethji five rupees. For six months the rogue had paid neither principal nor interest, he hadn't even come



around with some little offering. His house was at least three miles away and therefore Sethji had put off going. He decided that he would go today and not leave without getting his money from the rascal no matter how much he might squirm and moan. But it was most unpleasant to make such a long journey on foot. People might say, 'A big name but a poor show! He wants to be called a Seth but he hops it on foot.' So he ambled along at a leisurely gait looking here and there and chatting with people he met so it would be understood that he was just out for a stroll.

Suddenly he met an ekka coming his way. The ekka driver, who was a Muslim, asked, 'Where do you have to go, Lala?'

'I don't have to go anywhere,' Sethji said. 'It's just two steps more. However, I suppose I might as well have a seat.'

The ekka driver gave Sethji a piercing look, and Sethji stared back with his fierce red eyes. Both of them understood that the other was going to prove a slippery proposition.

The ekka started to roll. Sethji made the first move. 'Where is your house, my good man?'

'Excellency, my house is wherever I lie down. When I had a house—well, then I had it. But now I'm houseless, homeless and, worst of all, wingless. Fate has clipped my wings, cut off my tail and abandoned me. My grandfather was a revenue collector for the Navab, excellency, the master of seven districts. Anybody he wanted shot was shot and if he wanted somebody hanged, he had him hanged. Even before the sun came up thousands and thousands of purses appeared before him. The Navab treated him like a brother. That was how it was then but now we're forced to work for people like you. Times change.'

Sethji realized that he was up against a tough opponent, a regular champion. It wasn't going to be easy to get the better of him, but since the challenge had been offered he'd have to take it up. He said, 'But surely you belong to the Imperial household? Your very appearance bears witness to that. Times change, brother, not every day turns out the same. At home we say that Lakshmi is fickle, she doesn't always act the same: today she comes to my house, tomorrow to yours. Your father must have left you a regular pile of rupees?'

'Arrey, Sethji, there was no counting that wealth. I don't know how many cellars it filled. The gold and silver were piled up by the boxful and there were baskets jammed full of jewels. Every single

gem was worth half a million. The glitter was so great it put lamps to shame. But fate was still around to be reckoned with. One day Granddaddy passed away and then we lost our connection with the Navab. The whole treasure was looted. People loaded trucks with the jewels and carted them off. Even then, enough was left in the house for Daddy to live out his days in luxury—the luxury a fool would live in. He used to go out in a palanquin carried by sixteen attendants. There were mace-bearers scurrying both in front and behind. And still he left enough for me to live on. If I'd lived sensibly I'd be well off today. But a rich man's son has got to live like a rich man. I used to get out of bed clutching a bottle of booze. All night long there'd be wild parties with whores dancing. How'd I know I'd have to suffer for it one day?"

Sethji said, 'Brother, thank Almighty God that you can look after your family honestly. Just think how many of our brothers, on the other hand, tread the paths of wickedness day and night—nevertheless they stay as poor as church mice. You've got to keep to religion, without religion you just live out your days—and what's the difference if you spend them eating fine things or chewing a dry crust? Religion's the big thing. As soon as I saw your face I knew you were a man of principle and integrity. When people are dishonest it is written all over their faces'.

'Sethji, what you say is true. You've got to keep up religion, it's everything. When I get four pice from you people I use it in feeding my children. Huzoor, just look at other ekka drivers,—why, everyone of them is given up to bad habits, every one of them is. But I've taken the pledge. Why should you do something that just brings on misfortune? I have a big family, huzoor, my mother, my children, several dependent widows, and all my earnings come from this ekka. Still, somehow or other the good Lord looks after us.'

'He's the author of all things, Khan Sahib. May there always be abundance in your earnings.'

'That depends on the generosity of people like you.'

'It depends on the generosity of God : And you've turned out fine. I've had a lot of trouble from ekka drivers but now it seems that everywhere there are good and bad alike. I've never before met a man as honest and decent as you. What a fine nature you've got, I congratulate you!'

When the ekka man heard this fulsome praise he understood that



the gentleman was a champion talker. He wouldn't have praised him, he thought, unless he intended to cheat him. So the ekka man decided he'd have to use some other angle to get what he wanted. It was going to be hard to get anything on the basis of generosity, so may be he'd give if he was scared. The ekka driver said, 'But don't assume, Lalaji, that I'm as nice and honest as I look. I'm honest with the honest but with the bad ones I'm a regular rascal. So just tell me, if you want me to shine your shoes I will. But when it comes to the fee I don't do any favours for anybody. If I did, how would I eat?'

Sethji had been convinced that once he did battle with the ekka man he'd finish his journey without so much as a pice in payment. But after this speech his ears pricked up. 'Brother', he said, 'I don't do anybody any favours either when it's a matter of money. But there are times when it's a matter of friendship and then one's more or less obliged to give in. You too will have to make sacrifices from time to time. There should be no sharp dealings and harsh treatment from friends.'

The ekka man observed dourly, 'I'm not kind to anybody. No teacher taught me lessons in kindness. I'm about as kind as a rat. Who'd dare hold back a penny from me? I don't let even my wife get away with a penny, so how should I act with others? Other ekka drivers flatter their money-lenders. Everybody wails when they hear my name. When I get my hands on some money, I gobble it up plain and simple. Just see, friend, what you can get out of me; you can cart off anything I've got in my house—if you can.'

Sethji felt he was coming down with fever. He thought, 'This devil won't let me off without getting his money. If I'd known this calamity was in the offing I would not have got into his ekka for anything. Who ever wore his feet out from such a little walk? If I had to fork out money like this every day business would be ruined.'

Sethji was a pious soul. He had sacrificed to Shiva from the time he'd reached the age of reason and never once neglected the ceremony. Surely Shiva the Benevolent Lord would not fail to come to his aid on this occasion. Concentrating on the Lord, he said, 'Khan Sahib, extort from somebody else, but you'll have to cope with the police too, they don't show favouritism to anybody.'

The ekka driver burst out laughing. 'On the contrary', he said, '*they pay me*. Whenever I find a victim I invite him in at once for a low rate and set out for the police station. I get my fare and I get a

reward too. Who dares protest? I don't even have a licence but I drive my ekka merrily right through the market. Nobody can touch me. I do best where there's the biggest crowd. I pick up the finest people and take them to the police station. Who comes out on top at the police station? There are twenty excuses to hold people. If it's a man they say it's suspected that he went chasing after a certain woman or if it's a woman they say that she's run away in a huff from her father-in-law's house. Then who can say anything? The police inspector may want to get out of it but even he can't. Don't think I'm honest. When passengers don't agree on the fare I take them to the police station and get two for one. If they even make a squeak, I roll up my sleeves and get ready to take care of them—then there's nobody who can stand up to me.'

Sethji was aghast. True, he held his staff in his hand but he felt too weak to use it. He'd really got himself into a mess—there was no telling what evil omens had marked his leaving the house. If he fell foul of this wretch he might be laid up for a week or more. From now on he'd have to use his wits and get down and away as well as he could. Humble as a cat he said, 'Very well, Khan Sahib, stop now, we've reached my village. Tell me, how much do I owe you?'

The ekka man whipped the horse all the more and said roughly, 'Consider how much I've earned, brother. If you hadn't got on I could have taken three passengers. I would have been paid four annas by each one of them, which makes twelve. I'll just ask you for eight.'

Sethji was thunderstruck. In his whole life he'd never paid so much for a ride. Under no circumstances could he pay such a fare for a distance like this. In every man's life there are occasions when he takes no heed of the consequences; for Sethji this was such an occasion. If it had been a matter of one or two annas then (though they would have been like drops of his own blood) he would have given them. But for eight annas—why, it was half a rupee—he was ready not only for an argument but even a scuffle. Fully resolved, he sat firmly in his place.

At this moment they reached a hut at the end of the road. The ekka stopped, Sethji stepped down, took a two-anna coin from the knot in his dhoti and reached to give it to the ekka driver, who scowled back at him, accepting the fact that he'd lost his round. The savour of the struggle had gone sour, it set his teeth on edge. Souring it for Sethji as well was the only consolation.



Gently he said, 'Take it as a gift from me to buy your kids some candy. Allah keep you in safety.'

Sethji took out another anna and said, 'Enough, now wag your tongue all you like, I won't give a pice more.'

'No, master, as you yourself would say, how are we poor people going to feed our children? We people are human too, huzoor.'

In the meantime a woman had come from inside the hut. She wore a pink sari and was chewing *pan*. She said, 'You took a long time this morning'. Then she looked at Sethji. 'Fine, today you got a high-class passenger, so I suppose you're in a mood for some mischief. You must have hooked on to a coin—hand it over this minute.'

With this she came up to Sethji and said, 'Sit down on our charpoy and rest, Lala. It's great luck that we've got a glimpse of you so early in the morning.'

A languorous fragrance came from her clothes. Sethji was all attention and he leered at her. The woman was graceful, saucy, mettlesome and tempting. The image of his wife rose before his eyes : lumpish, flabby, clumsy, her clothes musty. Sethji was not in the least of an amorous disposition but this time his eyes were overwhelmed. Trying not to stare at her he took a seat on the charpoy. He was still a mile off from his destination but he didn't so much as think of that.

The woman picked up a small fan and began to wave it over Sethji. With every motion of her hand a whiff of fragrance hit him and intoxicated him. He'd never experienced such bliss. He was used to looking at everything with disgust, but now his very body was drunk. He tried to take the fan out of her hand.

'It's too much trouble for you, let me do the fanning'.

'Nonsense, Lalaji, you're in our home. Won't you let me take even this little trouble over you? What else would be fitting for us to do? Do you have far to go? It's late now—where are you headed for?'

Sethji turned his old sinner's eyes away and restrained his wicked thoughts. He said, 'There's a village I have to go to, not far from here. I'll be coming back right past here this evening.'

Delighted she said, 'So you'll be here again today! And where would you be going in the evening? For once you ought to have a little fun away from your house. Who knows when we'll meet again!'

The ekka man came in and said in Sethji's ear, 'Get your money out and I'll buy some snacks.'



Silently Sethji took out an eight-anna coin and gave it to him.

Then the driver asked, 'Shall I fetch some sweets for you? We can find some sweets here worthy of you, they'll sweeten your mouth.'

Sethji said, 'No need to get me anything. Now this four-anna piece is for getting something nice for the children.'

Taking out the four-anna coin, Sethji threw it down with as much bold assurance as if he attached no value to it, but he wanted to see the expression on the woman's face, yet he was afraid lest she should think that he was giving the coin as though he were paying somebody.

The ekka driver picked up the coin and was already leaving when his wife said, 'Give that four-anna bit back to Sethji! Aren't you ashamed of snatching it up like that? Take this rupee from me and go get eight annas worth of sweets.'

She took out a rupee and flung it down. Sethji was embarrassed—that a poor wife of an ekka driver who wasn't worth a brass farthing should show so much hospitality that she would dig out a whole rupee, well, how could he stand for that? 'No, no,' he said, 'I won't permit it. Take back your rupee'. His delighted eyes gobbled her up. 'I'll give a rupee, take this and get eight annas worth.'

The ekka man went off then to see to the sweets and snacks, and his wife said to Sethji, 'It's going to take him some time—while he's gone, have some *pan*.'

Sethji looked around him, for he could not take *pan* made by these people. 'But there's no *pan* shop around here,' he said.

'What,' she said, giving him a teasing glance, 'won't the *pan* I make be as good as what you get from a shop?'

Embarrassed, Sethji said, 'No, no, I didn't mean that. But aren't you Muslim?'

Playfully insistent she said, 'God's oath, for saying that, I'll feed you *pan* before I let you go.'

Then she took a betel leaf from a *pan* box and walked towards Sethji. For a moment he hemmed and hawed, then stretched out with both hands trying to push her away and shut his lips tight, but when she would in no way accept his refusal Sethji made a mad dash to escape. He left his staff on the charpoy. After he'd run about twenty steps he stopped, panting, and said, 'Look, you shouldn't go against somebody's religion like that. If we people take food you've touched we're defiled'.

Then she began to chase him. He ran again. He hadn't had to run like this for fifty yards. His *dhoti* came undone and started to fall off but there was no time to tie it up again. The poor fellow was veritably flying on the wings of religion. At some moment or other his money bag slipped from the knot at his waist. When he stopped after another ten yards to pull up his *dhoti* he no longer had the purse. He turned back and looked. The ekka man's wife showed him the purse in her hand and beckoned to him to come back. But religion meant even more than money to Sethji. He went another few steps, but then he stopped again. Suddenly his piety asserted itself. Could he throw religion over for a few rupees? He'd get plenty more rupees but where would he get another soul?

With these thoughts he took his way like a dog mauled in a dog-fight, his tail drooping, and every so often he stopped to turn back and see whether those devils were coming after him.

ESSAY -TYPE QUESTIONS :

1. Describe a day's journey in the life of Seth Chetaram as portrayed in the story "A Day in the Life of a Debt-Collector".
2. Make an estimate of the character of Seth Chetaram with a reference to social conditions under British Rule.
3. Compare and contrast Seth Chetaram and the ekka-driver.
4. What does the word 'dun' mean and how did Sethji manage to make 'dunning' a profitable exercise to avoid having to provide dinners and lunches for himself ?

SHORT QUESTIONS :

1. Give a description of Sethji's physical appearance.
2. How did Sethji pursue his debtors ?
3. Reproduce the first conversation between Sethji and the ekka-driver.
4. Why did Sethji talk of religion ?
5. Why had Seth Chetaram walked three miles to the village to meet the farmer who owed him five rupees ?
6. What did the ekka-driver say about his life and family background?



7. When the ekka-driver realised that Seth Chetaram was a champion talker, he decided to change his strategy. What was his new approach ?
8. 'This driver won't let me off without getting his money'. Who said this ?
9. How did the ekka-driver and his wife eventually get the better of Seth Chetaram ?
10. Why did Sethji refuse to swallow the betel leaf ('pan') ? How did he behave ultimately ?

OBJECTIVE QUESTIONS :

- i) Who were the defaulting debtors ?
- ii) Why would a regular mob gather to watch Sethji?
- iii) Who was dedicated to the theory ? What was the theory?
- iv) What was the real purpose of Sethji's visits ?
- v) Why did the people oblige Sethji with eatables ?
- vi) What was Sethji's calculation about securing a free meal every-day?
- vii) Whose house was at least three miles away ?
- viii) Who was 'rascal' ? Why is he so described ?
- ix) What is meant by 'ambling along' ?
- x) How were gold, silver and jewels stored ?
- xi) Who paid the ekka-driver ? What was he talking about ?
- xii) Why did the ekka-driver drive his ekka through the market ?
- xiii) What for were the finest people taken to the police station ?
- xiv) Who began to chase and whom ?
- xv) What had he not had to do for fifty yards ?
- xvi) What happened to his dhoti ?
- xvii) What is meant by 'flying on the wings of religion' ?
- xviii) What happened to his money-bag ?
- xix) What did the ekka-driver's wife do with the money-bag ?
- xx) 'With these thoughts he took his way'. What were these thoughts ?

Julius Cæsar

William Shakespeare

ACT III

SCENE I. *Before the Capitol; the Senate sitting above*

A crowd of people in the street leading to the Capitol; among them Artemidorus and the Soothsayer. Flourish. Enter Cæsar, Brutus, Cassius, Casca, Decius, Metellus, Trebonius, Cinna, Antony, Lepidus, Popilius, Publius, and others.

Cæsar. The ides of March are come.

Soothsayer. Ay, Cæsar; but not gone.

Artemidorus. Hail, Cæsar! read this schedule.

Decius. Trebonius doth desire you to o'er-read,

At your best leisure, this his humble suit. 5

Artemidortus. O Cæsar, read mine first; for mine's a suit
That touches Cæsar nearer : read it, great Cæsar.

Cæsar. What touches us ourself shall be last serv'd.

Artemidorus. Delay not, Cæsar: read it instantly.

Cæsar. What, is the fellow mad? 10

Publius. Sirrah, give place.

Cassius. What, urge you your petitions in the street?
Come to the Capitol.

Cæsar goes up to the Senate-House, the rest following

Popilius. I wish your enterprise to-day may thrive.

Cassius. What enterprise, Popilius?

Popilius. Fare you well.

[Advances to Cæsar]

Brutus. What said Popilius Lena? 15

Cassius. He wish'd to-day our enterprise might thrive.
I fear our purpose is discovered.



Brutus. Look, how he makes to Cæsar; mark him.

Cassius. Casca, be sudden, for we fear prevention.—

Brutus, what shall be done? If this be known. 20

Cassius or Cæsar never shall turn back,

For I will slay myself.

Brutus. Cassius, be constant.

Popilius Lena speaks not of our purposes;

For, look, he smiles, and Cæsar doth not change.

Cassius. Trebonius knows his time; for, look you, 25

Brutus,

He draws Mark Antony out of the way.

[*Exeunt Antony and Trebonius*]

Decius. Where is Metellus Cimber? Let him go,

And presently prefer his suit to Cæsar.

Brutus. He is address'd: press near and second him.

Cinna. Casca, you are the first that rears your hand. 30

Cæsar. Are we all ready? What is now amiss

That Cæsar and his senate must redress?

Metellus. Most high, most mighty, and most puissant

Cæsar,

Metellus Cimber throws before thy seat

An humble heart,—

[*Kneeling*]

Cæsar. I must prevent thee, Cimber. 35

These couchings and these lowly courtesies

Might fire the blood of ordinary men.

And turn pre-ordinance and first decree

Into the law of children. Be not fond,

To think that Cæsar bears such rebel blood 40

That will be thaw'd from the true quality

With that which melteth fools; I mean, sweet words,

Low-crooked court'sies and base spaniel-fawning.

Thy brother by decree is banished:

If thou dost bend and pray and fawn for him. 45

I spurn thee like a cur out of my way.

Know, Cæsar doth not wrong, nor without cause

Will he be satisfied.



Metellus. Is there no voice more worthy than my own,
To sound more sweetly in great Cæsar's ear,
For the repealing of my banish'd brother?

Brutus. I kiss thy hand but not in flattery, Cæsar;
Desiring thee that Publius Cimber may
Have an immediate freedom of repeal.

Cæsar. What, Brutus!

55

Cassius. Pardon, Cæsar, Cæsar, pardon :
As low as to thy foot doth Cassius fall,
To beg enfranchisement for Publius Cimber.

Cæsar. I could be well mov'd, if I were as you :
If I could pray to move, prayers would move me :
But I am constant as the northern star,
Of whose true-fix'd and resting quality
There is no fellow in the firmament.

60

The skies are painted with unnumber'd sparks,
They are all fire, and every one doth shine;

But there's but one in all doth hold his place :

65

So in the world, —'tis furnish'd well with men,

And men are flesh and blood, and apprehensive :

Yet in the number I do know but one

That unassailable holds on his rank,

Unshak'd of motion : and that I am he,

70

Let me a little show it, even in this,—

That I was constant. Cimber should be banish'd

And constant do remain to keep him so.

Cinna O Cæsar,—

Cæsar. Hence! wilt thou lift up Olympus?

Decius. Great Cæsar,—

Cæsar. Doth not Brutus bootless kneel?

Casca. Speak; hands, for me!

75

Casca. *Stabs Cæsar in the neck. He is then stabbed
by several other Conspirators, and last by
Marcus Brutus.*

Cæsar. *Et tu Brute!*—Then fall, Cæsar!

Dies. *The Senators and People retire in confusion.*



Cinna. Liberty! Freedom! Tyranny is dead!—
Run hence, proclaim, cry it about the streets.

Cassius. Some to the common pulpits, and cry out, 80
“Liberty, freedom, and enfranchisement!”

Brutus. People, and senators, be not affrighted :
Fly not; stand still :—ambition’s debt is paid.

Casca. Go to the pulpit, Brutus.

Decius. And Cassius too.

Brutus. Where’s Publius? 85

Cinna. Here, quite confounded with this mutiny.

Metellus. Stand fast together, lest some friend of
Cæsar’s should chance—

Brutus. Talk not of standing.—Publius, good cheer :
There is no harm intended to your person, 90
Nor to no Roman else : so tell them, Publius.

Cassius. And leave us, Publius; lest that the people,
Rushing on us, should do your age some mischief.

Brutus. Do so :—and let no man abide this deed,
But we the doers.

Re-enter Trebonius

Cassius. Where’s Antony?

Trebonius. Fled to his house amaz’d :
Men, wives, and children stare, cry out, and run
As it were doomsday.

Brutus. Fates, we will know your pleasures :
That we shall die, we know; ’tis but the time,
And drawing days out, that men stand upon. 100

Cassius. Why, he that cuts off twenty years of life
Cuts off so many years of fearing death.

Brutus. Grant that, and then is death a benefit :
So are we Cæsar’s friends, that have abridg’d
His time of fearing death.—Stoop, Romans, stoop, 105
And let us bathe our hands in Cæsar’s blood
Up to the elbows, and besmear our swords :
Then walk we forth, even to the market-place,
And, waving our red weapons o’er our heads,
Let’s all cry, “Peace, freedom, and liberty!” 110

Cassius. Stoop, then, and wash.—How many ages hence
Shall this our lofty scene be acted over

In states unborn and accents yet unknown!

Brutus. How many times shall Cæsar bleed in sport,
That now on Pompey's basis lies along 115
No worthier than the dust!

Cassius. So oft as that shall be,
So often shall the knot of us be call'd
The men that gave their country liberty.

Decius. What, shall we forth?

Cassius. Ay, every man away :
Brutus shall lead; and we will grace his heels 120
With the most boldest and best hearts of Rome.

Brutus. Soft! who comes here?

Enter a Servant

A friend of Antony's.

Servant. Thus, Brutus, did my master bid me kneel;
Thus did Mark Antony bid me fall down;
And, being prostrate, thus he bade me say :— 125

Brutus is noble, wise, valiant, and honest;
Cæsar was mighty, bold, royal, and loving :
Say I love Brutus, and I honour him :
Say I fear'd Cæsar, honour'd him, and lov'd him.
If Brutus will vouchsafe that Antony 130

May safely come to him, and be resolv'd
How Cæsar has deserv'd to lie in death,
Mark Antony shall not love Cæsar dead
So well as Brutus living; but will follow
The fortunes and affairs of noble Brutus 135
Thorough the hazards of this untrod state
With all true faith. So says my master Antony.

Brutus. Thy master is a wise and valiant Roman;
I never thought him worse.
Tell him, so please him come unto this place, 140
He shall be satisfied; and, by my honour,
Depart untouch'd.

Servant. I'll fetch him presently. [Exit

Brutus. I know that we shall have him well to friend.



Cassius. I wish we may : but yet have I a mind
That fears him much; and my misgiving still 145
Falls shrewdly to the purpose.

Brutus. But here comes Antony.

Re-enter Antony.

Welcome, Mark Antony.

Antony. O mighty Cæsar! dost thou lie so low?
Are all thy conquests, glories, triumphs, spoils,
Shrunk to this little measure? Fare thee well.— 150
I know not, gentlemen, what you intend,
Who else must be let blood, who else is rank :
If I myself, there is no hour so fit
As Cæsar's death's hour; nor no instrument
Of half that worth as those your swords, made rich 155
With the most noble blood of all this world.
I do beseech ye, if you bear me hard,
Now, whilst your purpled hands do reek and smoke,
Fulfil your pleasure. Live a thousand years,
I shall not find myself so apt to die : 160
No place will please me so, no mean of death,
As here by Cæsar, and by you cut off,
The choice and master spirits of this age.

Brutus. O Antony, beg not your death of us.
Though now we must appear bloody and cruel, 165
As, by our hands and this our present act,
You see we do; yet see you but our hands,
And this the bleeding business they have done :
Our hearts you see not,—they are pitiful;
And pity to the general wrong of Rome— 170
As fire drives out fire, so pity pity—
Hath done this deed on Cæsar. For your part,
To you our swords have leaden points, Mark Antony :
Our arms, in strength of malice, and our hearts
Of brothers' temper, do receive you in 175
With all kind love, good thoughts, and reverence.



Cassius. Your voice shall be as strong as any man's
In the disposing of new dignities.

Brutus. Only be patient till we have appeas'd
The multitude, beside themselves with fear,
And then we will deliver you the cause,
Why I, that did love Cæsar when I struck him,
Have thus proceeded.

Antony. I doubt not of your wisdom.
Let each man render me his bloody hand :
First Marcus Brutus, will I shake with you;— 185
Next, Caius Cassius, do I take your hand;
Now, Decius Brutus, yours;—now yours, Metellus;
Yours, Cinna;—and, my valiant Casca, yours;—
Thou last, not least in love, yours, good Trebonius.
Gentlemen all,—alas, what shall I say? 190
My credit now stands on such slippery ground,
That one of two bad ways you must conceit me,
Either a coward or a flatterer.
That I did love thee, Cæsar, O, 'tis true :
If, then, thy spirit look upon us now, 195
Shall it not grieve thee dearer than thy death,
To see thy Antony making his peace,
Shaking the bloody fingers of thy foes,
Most noble! in the presence of thy corse?
Had I as many eyes as thou hast wounds, 200
Weeping as fast as they stream forth thy blood,
It would become me better than to close
In terms of friendship with thine enemies.
Pardon me, Julius.—Here wast thou bay'd, brave hart,
Here didst thou fall; and here thy hunters stand, 205
Sign'd in thy spoil, and crimson'd in thy lethe.
O world thou wast the forest to this hart;
And this, indeed, O world, the heart of thee.—
How like a deer, stricken by many princes,
Dost thou here lie! 210

Cassius. Mark Antony,—

Antony. Pardon me, Caius Cassius;



The enemies of Cæsar shall say this;
Then, in a friend, it is cold modesty.

Cassius. I blame you not for praising Cæsar so;
But what compact mean you to have with us?
Will you be prick'd in number of our friends;
Or shall we on, and not depend on you?

Antony. Therefore I took your hands, but was, indeed,
Sway'd from the point, by looking down on Cæsar.
Friends am I with you all, and love you all; 220
Upon this hope, that you shall give me reasons
Why and wherein Cæsar was dangerous.

Brutus. Or else were this a savage spectacle :
Our reasons are so full of good regard,
That were you, Antony, the son of Cæsar, 225
You should be satisfied.

Antony. That's all I seek.
And am moreover suitor that I may
Produce his body to the market-place;
And in the pulpit, as becomes a friend,
Speak in the order of his funeral. 230

Brutus. You shall, Mark Antony.

Cassius. Brutus, a word with You.

[*Aside to Brutus*] you know not what you do : do not
consent

That Antony speak in his funeral :
Know you how much the people may be mov'd
By that which he will utter?

Brutus. By your pardon;—
I will myself into the pulpit first,
And show the reason of our Cæsar's death :
What Antony shall speak, I will protest
He speaks by leave and by permission;
And that we are contented Cæsar shall 240
Have all true rites and lawful ceremonies.
It shall advantage more than do us wrong.

Cassius. I know not what may fall; I like it not.

Brutus. Mark Antony, here, take you Cæsar's body.
You shall not in your funeral speech blame us. 245
But speak all good you can devise of Cæsar;



And say you do't by our permission :
Else shall you not have any hand at all
About his funeral : and you shall speak
In the same pulpit whereto I am going, 250
After my speech is ended.

Antony. Be it so;
I do desire no more.

Brutus. Prepare the body, then, and follow us.

[Exeunt all except Antony]

Antony. O, pardon me, thou bleeding piece of earth,
That I am meek and gentle with these butchers! 255
Thou art the ruins of the noblest man
That ever lived in the tide of times
Woe to the hands that shed this costly blood!
Over thy wounds now do I prophesy,—
Which, like dumb mouths, do ope their ruby lips, 260
To beg the voice and utterance of my tongue,—
A curse shall light upon the limbs of men;
Domestic fury and fierce civil strife
Shall cumber all the parts of Italy;
Blood and destruction shall be so in use, 265
And dreadful objects so familiar,
That mothers shall but smile when they behold
Their infants quarter'd with the hands of war;
All pity chok'd with custom of fell deeds :
And Cæsar's spirit, ranging for revenge, 270
With Ate by his side come hot from hell,
Shall in these confines with a monarch's voice
Cry "Havoc," and let slip the dogs of war;
That this foul deed shall smell above the earth
With carrion men, groaning for burial. 275

Enter a servant

You serve Octavius Cæsar, do you not?

Servant. I do, Mark Antony.

Antony. Caesar did write for him to come to Rome.

Servant. He did receive his letters, and he is coming :

And bid me say to you by word of mouth— 280
O Cæsar!— *[Seeing the body]*

Antony. Thy heart is big, get thee apart and weep.
Passion, I see, is catching; for mine eyes,
Seeing those beads of sorrow stand in thine,
Began to water. Is thy master coming? 285

Servant. He lies to-night within seven leagues of Rome.

Antony. Post back with speed, and tell him what
hath chanc'd :

Here is a mourning Rome, a dangerous Rome,
No Rome of safety for Octavius yet;
Hie hence, and tell him so. Yet, stay awhile; 290
Thou shalt not back till I have borne this corse
Into the market-place : there shall I try,
In my oration, how the people take
The cruel issue of these bloody men :
According to the which, thou shalt discourse 295
To young Octavius of the state of things.
Lend me your hand. *[Exeunt with Cæsar's body.]*

ACT III

SCENE I

In the opening scene, we see the attempts of the Soothsayer and of Artemidorus to warn Cæsar, both derived from Plutarch. The talk of Popilius Lena with the Dictator, the attempt of Metellus Cimber to press his suit, and the details of the murder, all follow the same historical order. Then we also see the grave error of judgment which Brutus makes when he allows Antony to speak at Cæsar's funeral and the attempt of the conspirators to overawe the people by entering the market-place with their bloody swords.

There were no stage-directions in Shakespeare's original texts, but it is evident all along that he thought that the meeting of the senators took place in the Capitol, and that Cæsar was killed there. The original Capitol was the temple of Jupiter situated on the hill called Mount Capitol to the south, while the citadel of Rome lay to the north of the hill.

The Senate usually met in the Forum.

3. *schedule*, written paper.
4. *over-read*, read, to read over.
7. *that touches Cæsar nearer*, that affects you more intimately.
8. *touches us*, affects me.
11. *sirrah*, the usual peremptory address to an inferior.
14. *enterprise*, it seems as if Popilius had some suspicions that a plan was on foot. Yet he speaks so carelessly that he may be referring to some minor matter, and not to the main point. It may be only by accident that he gives the conspirators a few anxious minutes, but the point is not cleared up by Shakespeare.
18. *makes to*, goes towards.
19. *sudden*, quick : speedy.
21. *Cassius or Cæsarback*, either one or the other shall not leave this place.

24. *doth not change*, there is no change in his face to show that he is listening to such a serious thing as the revelation of a plot to kill him.
 27. *Presently*, at once. *prefer*. submit : offer.
 29. *dress'd*, ready. *second*, support.
 30. *rears*, raises to strike.
 32. *Caesar and his senate*, rules of European courtesy should have impelled him to say, "Cæsar's Senate, and himself." That he mentions himself first shows that he does not treat the Senate with much respect.
 33. *Puissant*, all-powerful
 35. *prevent*, interrupt.
 36. *couchings*, literally "lying down." *courtesies*, this word literally meant "the act of bending." which sense it still has in the form "curtsy" so the sense is the same as in couching.
 37. *fire the blood*, inflame the pride.
 38. *And turn pre-ordinance. & c.*, turn what is laid down and decreed from the beginning into laws which can be set aside as easily as the laws of little children.
 39. *Be not fond*, do not be so foolish. *rebel blood*, blood which can be affected so as to interfere with the rule of his reason. *thaw'd from the true quality*, turned aside from true lines of conduct by the flattery which affects fools.
 43. *Spaniel fawning*, the spaniel is a dog which is very affectionate and servile in behaviour, always licking and bending or crouching before its master.
 - 47-48. *Cæsar doth not wrong &c.*, Ben Jonson wanted to make the line : "Cæsar did never wrong but with just cause."
- But there is no need to interfere with the original text of the early editions, especially as it gives good meaning.
51. *repealing*, strictly one repeals an order or law :



one *recalls* a man who has been banished, and the latter is the meaning.

54. *freedom of repeal*, the words are still in a strange usage. "freedom of appeal" would have given better sense, but the general sense of "freedom to return" may be accepted.
57. *enfranchisement*, the franchise is the right of the citizen to the vote and all else that belongs to citizenship. By his banishment, Cimber is without these things, and "enfranchisement" signifies the restoration of civic rights.
59. *If I could pray*, If I were capable of making prayers to move others, then I might also be capable of being moved by appeals.
60. *constant*, as regular and fixed.
- 61-2. *Of whose true-fix'd*, of whose truly regular and unchanging course there is no equal in the heavens.
65. *but one in all*, only one among them all i.e. the north star.
67. *apprehensive*, having apprehension or understanding.
69. *holds on his rank*, keeps on his course.
70. *unshak'd of motion*, quite unaffected in his movements.
72. *constant*, firm in my opinion.
74. *Olympus*, Mount Olympus was the great Mountain of Greece on which all the gods were supposed to have their abode. Cæsar, not very modestly, says that he is as immovable and impossible to shake as Mount Olympus.
75. *bootless*, in vain. Caesar means, "If Brutus pleads in vain, what chance have your words?"
77. *Et tu Brute!* the literal meaning of the Latin words is "You too, Brutus!" The words are not found in Plutarch, who does not say that Cæsar made any remark on being stabbed by Brutus, and we cannot say what impelled Shakespeare to this original and striking phrase.

80. *pulpits*, platforms, from which announcements were made to the public. We have adapted the word to mean the box from which a priest delivers his sermon in church. The Latin word was *tribunalia* and there were several such platforms round about the Forum, from which orators were accustomed to address the people of Rome. The chief of these was called the Rostra, because it was adorned with "rostra", the beaks or sharp bows of conquered enemy ships. It was on the Rostra that Cæsar actually refused the crown.
86. *confounded*, confused and bewildered. *mutiny*. uprising.
91. *Nonor*, this is a double negative. In Shakespeare, the two negatives do not cancel out, but rather give emphasis.
91. *Publius*, it is not clear who this young man, Publius, was.
94. *abide*, answer for : be held responsible for.
96. *amazed*, in a state of confusion.
98. *doomsday*, the last day, on which, according to the Bible, the world will end.
100. *stand* upon, are concerned with.
104. *abridg'd*, shortened : lessened.
107. *swords*, the picture of the killing is that Cæsar was killed with daggers, such as would be easily concealed beneath robes, but Shakespeare makes no distinction.
114. *in sport*, i.e. on the stage, to entertain audiences in the theatre.
115. *on Pompey's basis lies along*, lies along the base of Pompey's statue.
117. *knot*, group.
119. *shall we forth?* another example of how Shakespeare leaves the verb of motion "go" to be understood.
120. *grace his heels*, form a dignified following behind him.



121. *most boldest*, this double superlative is a liberty which Shakespeare frequently takes for the sake of emphasis. It was possible at a time when rules of grammar were not so firmly defined as they are now.
130. *vouchsafe*, grant : permit.
131. *May safely come to him*, may come to him without being harmed.
131. *resolv'd*, informed.
136. *thorough*, the same as "through." *this untrod state*, "this unknown path along which they are travelling." The sense is that Brutus and his friends have broken away from the straight road and have taken to an untrodden path which may be full of hazards.
140. *so please him come*, if he will please to come.
141. *shall be satisfied*, shall be given reasons which will satisfy him.
143. *to friend*, as a friend.
- 145-6. *my misgiving.....the purpose*, and my suspicions are often most accurately realised. *still*, always.
152. *must be let blood*, "must have his blood shed". In the old days when medicine was in its infancy, the only remedy that doctors could think of for a variety of ailments was "blood letting," by which they meant to draw away a quantity of blood from a patient. *rank*, a patient was said to be "rank" when the old-fashioned doctors decided that he was too full of blood, and required to have some taken away.
157. *if you bear me hard*, if you have unfriendly feelings towards me.
158. *purpled*, reddened. *reek*, the same as "smoke".
159. *Live a thousand years*, again Shakespeare's use of abbreviation. Read, "If I should live, etc."
160. *apt*, ready.
161. *mean* this is a singular form, but nowadays "means" in this sense has no singular. Shakespeare often uses this singular.



162. *by Cæsar*, beside Cæsar.
168. *business*, work : deed.
170. *the general wrong*, the wrong to the general public.
171. *so pity pity*, so pity for the people of Rome has driven out all pity for Cæsar.
173. *leaden points*, harmless points, because lead is a soft metal and cannot be given a sharp point.
174. *Our arms, in strength of malice, etc.*, a passage which is very difficult to follow, and no satisfactory improvement has been given. The nearest is "Our arms intense in hatred of Cæsar's tyranny, and our hearts, full of brotherly love to all Romans, do receive you."
178. *dignities*, appointments to posts in the new administration.
180. *beside themselves with fear*, almost out of their minds with fear.
183. *proceeded*, acted.
191. *on such slippery ground*, in such an uncertain condition.
192. *Conceit me*, think of me.
196. *dearer*, more deeply.
202. *to close*, to come to agreement.
204. *bay'd*, a term from deer hunting, which had a language of its own and was well known to Elizabethans. A deer which ceased to flee, but turned to face its pursuers, was said to be brought to bay or to stand at bay. *hart*, a deer.
206. *Signed in thy spoil*, bearing signs of the way in which they have destroyed you. *lathe*, here "life blood." Literally the meaning is "death". The word is said to have been a technical term for the blood of the deer shed at the final killing, and it has no connection with the similar word *Lethe* which was the name of one of the rivers in the classical underworld.



208. *the heart of thee*, observe that, even in this moment of emotion, Shakespeare introduces a pun on the similar sounds of the words "hart" and "heart". The world was the forest in which Cæsar was the hart : similarly Cæsar was so great and important that he might be called the heart of the world.
213. *it is cold modesty*, it is a calm and moderate statement from a friend, not at all a glowing tribute.
215. *compact*, bargain.
216. *prick'd*, marked down. The picture is that of someone with a list of names, pricking or "ticking off" the names of those who were friendly.
217. *shall we on*, again the Shakespearean omission of "go".
218. *Therefore*, with that object in view (which you have stated).
221. *Upon this hope*, though I hope.
223. *Or else were this, &c.*, we must complete Brutus' thought : "We do have such reasons to give you or else this would be, etc."
224. *regard*, reason : significance.
227. *And am moreover suitor that, &c.*, and moreover I make an application that, etc."
229. *Produce his body market place*, in Rome, when a great man died, a speech in his praise was usually spoken at the funeral. The funeral came in procession to the Forum and stopped at the public platform or pulpit, on which a relative of the dead man would ascend to deliver the speech. If the dead man was a great public figure, the speech used to be delivered by a magistrate or other official and so Antony had quite a claim to speak at Cæsar's funeral. His request would be a natural one.
230. *in the order of*, in the arrangements of the funeral.
231. *You shall, &c.*, Brutus, with his generous and unsuspecting nature, agrees without reflecting. The more shrewd Cassius is

far-sighted and sees what may happen. This is Brutus' second great mistake, leading to the disasters of the play.

238. *protest*, state : explain.
242. *advantage*, help. Shakespeare often makes a noun work as a verb. There is no verb "to advantage", but he cares little for that.
243. *fall*, befall : happen.
248. *hand*, share : part.
251. *after my speech is ended*, that is the very thing Antony would wish for, for he knows that the man who speaks last will have the best chance of influencing the people. Again Brutus shows the want of worldly wisdom, and that his philosophical learning cannot help him in practical affairs.
257. *in the tide of times*, "the times which come and go, just as the tide of the sea rises and falls." But the expression and its exact meaning are not clear.
261. *utterance*, speech : expression.
262. *limbs*, physical bodies, and not only arms and legs as the word usually signifies.
263. *Domestic fury...Italy*, this prophecy was realised, for after the death of Cæsar, civil war and unrest prevailed all over Italy and the Empire.
269. *chok'd with custom of fell deeds*, feelings of pity shall cease to exist because foul deeds shall be such familiar things.
271. *Ate*, for the ancient world, Ate was the goddess of all kinds of mischief, and of revenge. She was a dweller in the underworld.
272. *in these confines*, within the boundaries of our land.
273. *cry Havoc*, proclaim destruction. They cry "Havoc" meant that no lives were to be spared in battle. *The dogs of war*, the metaphor is that War is a destructive hunter with fierce dogs helping him in the work.
275. *carrion men*, men who are dead and decaying.



281. *big*, full of emotion.
282. *catching*, infectious.
287. *post back with speed*, the arrangements for post travel were that relays of fresh horses were ready at intervals along the route, and it was known in England in Shakespeare's times.
292. *Thou shalt not back*, again the typical Shakespearean omission of the verb of motion leaving the reader to understand "go."
291. *corse*, a poetical form of "corpse."
295. *according to the which*, according to the result of my effort.
discourse, speak.
297. *Young Octavius*, this was the nephew of Cæsar, who afterwards became Emperor.

JULIUS CÆSAR

Act III, Scene – I

ESSAY TYPE QUESTIONS

1. Describe the circumstances of Cæsar's assassination in the play.
2. Describe the conduct of Antony immediately after the murder of Cæsar and comment upon it.
3. Explain, "Speak in the order of his funeral". What were the conditions upon which Antony was allowed to speak over Cæsar's body?
4. Make a note on Cæsar's arrogant speech (1. 35-48) & (1.58-74) and comment on it.
5. Explain the significance of the Murder Scene in the play.
6. Compare and contrast Brutus and Antony.

SHORT QUESTIONS

1. Where did Cæsar's assassination take place in history and in the play?
2. Why did Shakespeare deviate from history?
3. What happens immediately after Cæsar's murder?



4. Explain the lines "And turn pre-ordinance and first decree/Into the law of children."
5. Give the meanings of the words (a) *couching*, (b) *lowly courtesies* (c) *fire the blood* within the context.
6. 'But I am constant as the northern star
of whose true-fix'd and resting quality
There is no fellow in the firmament.'
What makes Cæsar say so? Why does he say so?
7. What does "no fellow" mean here? What does Cæsar reveal about himself here?
8. 'Fled to his house amaz'd' :—
How do the other Senators, Publius in particular, react to the assassination of Cæsar? How does Brutus reassure them?
9. What do you understand by "doomsday"? How do later events fill this statement with tragic irony?
10. What does Brutus mean when he says that Cæsar will "bleed in sports"?
11. 'O mighty Cæsar! dost thou lie so low?'—
Where is Antony at this time? Why has he come there?
12. 'I know not, gentlemen, what you intend,' Who are the "gentlemen"? What does the speaker implore them to do?
13. Antony goes on to speak of their "purpled hands" that "reek and smoke". What does he refer to? Why does he use the colour "purple"?
14. What does Brutus mean by "the general wrong of Rome"?
15. Explain the line, "As fire drives out fire, so pity pity ..."
16. Explain, "new dignities". How had they come about?
17. Explain the meanings of (a) credit, (b) stands on slippery grounds, (c) bad ways, (d) conceit.
18. Who is the 'hart'? Who are the 'hunters'? Explain the metaphor. Explain the pun on the word 'hart'.
19. Explain (a) signed in thy spoil, (b) Crimson'd in thy lethe.



20. 'That's all I seek.' Why does Antony say this? Explain the irony here.
21. What do you mean by 'bleeding piece of earth'?
22. What prophecy does Antony utter?
23. Briefly describe how Antony's prophecy was fulfilled later.
24. Explain the reference to Ate.
25. Why is the arrival of Octavius in Rome important now?

OBJECTIVE QUESTIONS

1. Where does the murder take place?
2. Explain the significance of the first two lines of the scene.
3. Who try to warn Cæsar?
4. Do the conspirators succeed ?
5. What is the first step of the conspiracy?
6. Who is given the responsibility of executing the first step of the conspiracy?
7. What is Metellus Cimber's petition?
8. How do the following react to the assassination—
(a) Antony, (b) the Senators, (c) Popilius Lena, (d) Brutus, (e) Cassius, (f) the general multitude, (g) Cinna and the other conspirators.
9. What is the Soothsayer's warning to Cæsar?
10. What is Cæsar's reaction to the Soothsayer's warning?
11. What do you mean by Ides of March?

The Merchant of Venice

William Shakespeare

ACT IV

SCENE I. *Venice. A court of justice*

Enter the DUKE, the Magnificoes, ANTONIO, BASSANIO, GRATIANO, SALERIO, and others

DUKE. What, is Antonio here?

ANTONIO. Ready, so please your grace.

DUKE. I am sorry for thee : thou art come to answer

A stony adversary, an inhuman wretch

Uncapable of pity, void and empty

5

From any dream of mercy.

ANTONIO. I have heard

Your grace hath ta'en great pains to qualify

His rigorous course; but since he stands obdurate,

And that no lawful means can carry me

Out of his envy's reach, I do oppose

10

My patience to his fury, and am arm'd

To suffer, with a quietness of spirit,

The very tyranny and rage of his.

DUKE. Go one and call the Jew into the court.

SALERIO. He's ready at the door : he comes, my lord.

15

Enter SHYLOCK

DUKE. Make room, and let him stand before our face.—

Shylock, the world thinks, and I think so too,

That thou but lead'st this fashion of thy malice

To the last hour of act; and then 'tis thought

Thou'lt show thy mercy and remorse more strange

20

Than is thy strange apparent cruelty;



And where thou now exact'st the penalty,
Which is a pound of this poor merchant's flesh,
Thou wilt not only loose the forfeiture,
But, touch'd with human gentleness and love, 25
Forgive a moiety of the principal;
Glancing an eye of pity on his losses,
That have of late so huddled on his back,
Enow to press a royal merchant down,
And pluck commiseration of his state 30
From brassy bosoms and rough hearts of flint,
From stubborn Turks and Tartars, never train'd
To offices of tender courtesy.
We all expect a gentle answer, Jew.

SHYLOCK. I have possess'd your grace of what I purpose; 35
And by our holy Sabbath have I sworn
To have the due and forfeit of my bond :
If you deny it, let the danger light
Upon your charter and your city's freedom.
You'll ask me, why I rather choose to have 40
A weight of carrion flesh than to receive
Three thousand ducats : I'll not answer that;
But, say, it is my humour : is it answer'd?
What if my house be troubled with a rat,
And I be pleased to give ten thousand ducats 45
To have it baned! What, are you answer'd yet?
Some men there are love not a gaping pig;
Some, that are mad if they behold a cat;
And others, when the bag-pipe sings i' the nose,
Cannot contain [themselves] : for affection, 50
Mistress of passion, sways it to the mood
Of what it likes or loathes. Now, for your answer :
As there is no firm reason to be render'd,



Why he cannot abide a gaping pig;
Why he, a harmless necessary cat; 55
Why he, a woollen bag-pipe; but of force
Must yield to such inevitable scheme
As to offend, himself being offended;
So can I give no reason, nor I will not,
More than a lodged hate and a certain loathing 60
I bear Antonio, that I follow thus
A losing suit against him. Are you answer'd?

BASSANIO. This is no answer, thou unfeeling man,

To excuse thy current of the cruelty.

SHYLOCK. I am not bound to please thee with my answer. 65

BASSANIO. Do all men kill the things they do not love?

SHYLOCK. Hates any man the thing he would not kill?

BASSANIO. Every offence is not a hate at first.

SHYLOCK. What, wouldst thou have a serpent sting thee twice?

ANTONIO. I pray you, think you question with the Jew : 70

You may as well go stand upon the beach,

And bid the main flood bate his usual height;

You may as well use question with the wolf,

Why he hath made the ewe bleat for the lamb;

You may as well forbid the mountain pines 75

To wag their high tops and to make no noise,

When they are fretten with the gusts of heaven;

You may as well do any thing most hard,

As seek to soften that, —than which what's harder?—

His Jewish heart : therefore, I do beseech you, 80

Make no more offers, use no further means,

But with all brief and plain conveniency

Let me have judgment, and the Jew his will.

BASSANIO For thy three thousand ducats here is six.

SHYLOCK. If every ducat in six thousand ducats 85



Were in six parts, and every part a ducat,

I would not draw them; I would have my bond.

DUKE. How shalt thou hope for mercy, rendering none?

SHYLOCK. What judgment shall I dread, doing no wrong?

You have among you many a purchased slave, 90

Which, like your asses and your dogs and mules,

You use in abject and in slavish parts,

Because you bought them : shall I say to you,

Let them be free, marry them to your heirs?

Why sweat they under burdens? Let their beds 95

Be made as soft as yours, and let their palates

Be season'd with such viands? You will answer,

The slaves are ours : so do I answer you :

The pound of flesh, which I demand of him,

Is dearly bought; 'tis mine, and I will have it. 100

If you deny me, fie upon your law!

There is no force in the decrees of Venice.

I stand for judgment: answer, —shall I have it?

DUKE. Upon my power I may dismiss this court,

Unless Bellario, a learned doctor, 105

Whom I have sent for to determine this,

Come here to-day.

SALERIO. My lord, here stays without

A messenger with letters from the doctor,

New come from Padua.

DUKE. Bring us the letters; call the messenger. 110

BASSANIO. Good cheer, Antonio! What, man, courage yet!

The Jew shall have my flesh, blood, bones, and all,

Ere thou shalt lose for me one drop of blood.

ANTONIO. I am a tainted wether of the flock,

Meetest for death : the weakest kind of fruit 115

Drops earliest to the ground; and so let me :

You cannot better be employ'd, Bassanio,

Than to live still, and write mine epitaph.

Enter NERISSA, dressed like a lawyer's clerk

DUKE. Came you from Padua, from Bellario?

NERISSA. From both, my lord. Bellario greets your grace. 120

[presents a letter]

BASSANIO. Why dost thou whet thy knife so earnestly?

SHYLOCK. To cut the forfeiture from that bankrupt there.

GRATIANO. Not on thy sole, but on thy soul, harsh Jew,

Thou makest thy knife keen; but no metal can,

No, not the hangman's axe, bear half the keenness 125

Of thy sharp envy. Can no prayers pierce thee?

SHYLOCK. No, none that thou hast wit enough to make.

GRATIANO. O' be thou damn'd, execrable dog!

And for thy life let justice be accused.

Thou almost makest me waver in my faith, 130

To hold opinion with Pythagoras,

That souls of animals infuse themselves

Into the trunks of men : thy currish spirit

Govern'd a wolf, who, hang'd for human slaughter,

Even from the gallows did his fell soul fleet, 135

And, whilst thou lay'st in thy unhallow'd dam,

Infused itself in thee; for thy desires

Are wolfish, bloody, starved and ravenous.

SHYLOCK. Till thou canst rail the seal from off my bond,

Thou but offend'st thy lungs to speak so loud : 140

Repair thy wit, good youth, or it will fall

To cureless ruin. I stand here for law.

DUKE. This letter from Bellario doth commend

A young and learned doctor to our court.

Where is he? 145

NERISSA. He attendeth here hard by,

To know your answer, whether you'll admit him.



DUKE. With all my heart.—Some three or four of you
Go give him courteous conduct to this place.—
Meantime the court shall hear Bellario's letter.

CLERK. [*Reads*] "Your grace shall understand, that at the 150
receipt of your letter I am very sick : but in the instant
that your messenger came, in loving visitation was with
me a young doctor of Rome; his name is Balthazar. I
acquainted him with the cause in controversy between the
Jew and Antonio
the merchant : we turned o'er many books together : he 155
is furnished with my opinion; which, bettered with his own
learning, the greatness whereof I cannot enough commend,
comes with him, at my importunity, to fill up your grace's
request in my stead. I beseech you, let his lack of years
be no impediment to let him lack a reverend estimation; 160
for I never knew so young a body with so old a head.
I leave him to your gracious acceptance, whose trial shall
better publish his commendation."

DUKE. You hear the learn'd Bellario, what he writes : 165
And here, I take it, is the doctor come.

Enter PORTIA, dressed like a doctor of laws.

Give me your hand. Come you from old Bellario?

PORTIA. I did, my lord.

DUKE. You are welcome : take your place.

Are you acquainted with the difference

That holds this present question in the court? 170

PORTIA. I am informed throughly of the cause.

Which is the merchant here, and which the Jew?

DUKE. Antonio and old Shylock, both stand forth.

PORTIA. Is your name Shylock?

SHYLOCK. Shylock is my name.

PORTIA. Of a strange nature is the suit you follow; 175

Yet in such rule, that the Venetian law

Cannot impugn you as you do proceed.—

[*To Antonio*] You stand within his danger, do you not?

ANTONIO. Ay, so he says.

PORTIA. Do you confess the bond?

ANTONIO. I do.

PORTIA. Then must the Jew be merciful. 180

SHYLOCK. On what compulsion must I? tell me that.

PORTIA. The quality of mercy is not strain'd,

It droppeth as the gentle rain from heaven

Upon the place beneath : It is twice blessed;

It blesseth him that gives and him that takes; 185

'Tis mightiest in the mightiest : it becomes

The throned monarch better than his crown;

His sceptre shows the force of temporal power,

The attribute to awe and majesty,

Wherein doth sit the dread and fear of kings; 190

But mercy is above this sceptred sway;

It is enthroned in the hearts of kings,

It is an attribute to God himself;

And earthly power doth then show likest God's

When mercy seasons justice. Therefore, Jew, 195

Though justice be thy plea, consider this,

That, in the course of justice, none of us

Should see salvation : we do pray for mercy;

And that same prayer doth teach us all to render

The deeds of mercy. I have spoke thus much 200

To mitigate the justice of thy plea;

Which if thou follow, this strict court of Venice

Must needs give sentence 'gainst the merchant there.

SHYLOCK. My deeds upon my head! I crave the law,

The penalty and forfeit of my bond. 205

PORTIA. Is he not able to discharge the money?

BASSANIO. Yes, here I tender it for him in the court;

Yea, twice the sum : if that will not suffice,



- I will be bound to pay it ten times o'er.
On forfeit of my hands, my head, my heart : 210
If this will not suffice, it must appear
That malice bears down truth. And I beseech you,
Wrest once the law to your authority :
To do a great right, do a little wrong,
And curb this cruel devil of his will. 215
- PORTIA. It must not be; there is no power in Venice
Can alter a decree established :
'Twill be recorded for a precedent,
And many an error, by the same example,
Will rush into the state : it cannot be. 220
- SHYLOCK. A Daniel come to judgment! yea a Daniel!
O wise young judge, how I do honour thee!
- PORTIA. Pray you, let me look upon the bond.
- SHYLOCK.. Here 'tis, most reverend doctor, here it is.
- PORTIA. Shylock, there's thrice thy money offer'd thee. 225
- SHYLOCK. An oath, an oath, I have an oath in heaven :
Shall I lay perjury upon my soul?
No, not for Venice.
- PORTIA. Why, this bond is forfeit;
And lawfully by this the Jew may claim
A pound of flesh, to be by him cut off 230
Nearest the merchant's heart. Be merciful :
Take thrice thy money; bid me tear the bond.
- SHYLOCK. When it is paid according to the tenour.
It doth appear you are a worthy judge;
You know the law, your exposition 235
Hath been most sound : I charge you by the law,
Whereof you are a well-deserving pillar,
Proceed to judgment : by my soul I swear
There is no power in the tongue of man



To alter me : I stay here on my bond. 240

ANTONIO. Most heartily I do beseech the court
To give the judgment.

PORTIA. Why then thus it is :

You must prepare your bosom for his knife.

SHYLOCK. O noble judge! O excellent young man!

PORTIA. For the intent and purpose of the law 245
Hath full relation to the penalty,

Which here appeareth due upon the bond.

SHYLOCK. 'Tis very true : O wise and upright judge!

How much more elder art thou than thy looks!

PORTIA. Therefore lay bare your bosom.

SHYLOCK. Ay, his breast : 250

So says the bond : doth it not, noble judge?

"Nearest his heart :" those are the very words.

PORTIA. It is so. Are there balance here to weigh
The flesh?

SHYLOCK. I have them ready.

PORTIA. Have by some surgeon, Shylock, on your charge, 255
To stop his wounds, lest he do bleed to death.

SHYLOCK. Is it so nominated in the bond?

PORTIA. It is not so express'd : but what of that?

'Twere good you do so much for charity.

SHYLOCK. I cannot find it; 'tis not in the bond. 260

PORTIA. Come, merchant, have you any thing to say?

ANTONIO. But little : I am arm'd and well prepared.—

Give me your hand, Bassanio : fare you well!

Grieve not that I am fallen to this for you :

For herein Fortune shows herself more kind 265

Than is her custom : it still is her use

To let the wretched man outlive his wealth,

To view with hollow eye and wrinkled brow

- An age of poverty : from which lingering penance
Of such misery doth she cut me off. 270
Commend me to your honourable wife :
Tell her the process of Antonio's end;
Say how I loved you, speak me fair in death
And, when the tale is told, bid her be judge
Whether Bassanio had not once a love. 275
Repent not you that you shall lose your friend,
And he repents not that he pays your debt;
For, if the Jew do cut but deep enough,
I'll pay it instantly with all my heart.
- BASSANIO. Antonio, I am married to a wife 280
Which is as dear to me as life itself;
But life itself, my wife, and all the world
Are not with me esteem'd above thy life :
I would lose all, ay, sacrifice them all
Here to this devil, to deliver you. 285
- PORTIA. Your wife would give you little thanks for that,
If she were by, to hear you make the offer.
- GRATIANO. I have a wife, whom, I protest, I love :
I would she were in heaven, so she could
Entreat some power to change this currish Jew. 290
- NERISSA. 'Tis well you offer it behind her back;
The wish would make else an unquiet house.
- SHYLOCK. These be the Christian husbands! I have a daughter,—
Would any of the stock of Barrabas
Had been her husband rather than a Christian!—[*Aside*] 295
We trifle time : I pray thee, pursue sentence.
- PORTIA. A pound of that same merchant's flesh is thine;
The court awards it and the law doth give it.
- SHYLOCK. Most rightful judge!
- PORTIA. And you must cut this flesh from off his breast : 300



The law allows it, and the court awards it.

SHYLOCK. Most learned judge!—A sentence!—Come, prepare!

PORTIA. Tarry a little; there is something else,

This bond doth give thee here no jot of blood;

The words expressly are "a pound of flesh:" 305

Take then thy bond, take thou thy pound of flesh;

But, in the cutting it, if thou dost shed

One drop of Christian blood, thy lands and goods

Are, by the laws of Venice, confiscate

Unto the state of Venice. 310

GRATIANO. O upright judge!—Mark, Jew :—O learned judge!

SHYLOCK. Is that the law?

PORTIA. Thyself shalt see the Act :

For, as thou urgest justice, be assured

Thou shalt have justice, more than thou desirest.

GRATIANO. O learned judge!—Mark, Jew : a learned judge! 315

SHYLOCK. I take this offer, then; pay the bond thrice,

And let the Christian go.

BASSANIO. Here is the money.

PORTIA. Soft!

The Jew shall have all justice; soft! no haste :

He shall have nothing but the penalty. 320

GRATIANO. O Jew! an upright judge, a learned judge!

PORTIA. Therefore prepare thee to cut off the flesh.

Shed thou no blood, nor cut thou less nor more

But just a pound of flesh : if thou cut'st more

Or less than a just pound,—be it but so much 325

As makes it light or heavy in the substance

Or the division of the twentieth part

Of one poor scruple, nay, if the scale do turn

But in the estimation of a hair,—

Thou diest, and all thy goods are confiscate. 330



GRATIANO. A second Daniel, a Daniel, Jew!

Now, infidel, I have thee on the hip.

PORTIA. Why doth the Jew pause? take thy forfeiture.

SHYLOCK. Give me my principal, and let me go.

BASSANIO. I have it ready for thee; here it is. 335

PORTIA. He hath refused it in the open court :

He shall have merely justice and his bond.

GRATIANO. A Daniel, still say I, a second Daniel!—

I thank thee, Jew, for teaching me that word.

SHYLOCK. Shall I not have barely my principal ?

PORTIA. Thou shalt have nothing but the forfeiture,

To be so taken at thy peril, Jew.

SHYLOCK. Why, then the devil give him good of it!

I'll stay no longer question.

PORTIA. Tarry, Jew :

The Law hath yet another hold on you. 345

It is enacted in the laws of Venice,

If it be proved against an alien

That by direct or indirect attempts

He seek the life of any citizen,

The party 'gainst the which he doth contrive 350

Shall seize one half his goods; the other half

Comes to the privy coffer of the state;

And the offender's life lies in the mercy

Of the duke only, 'gainst all other voice.

In which predicament, I say, thou stand'st; 355

For it appears, by manifest proceeding,

That indirectly and directly too

Thou hast contrived against the very life

Of the defendant; and thou hast incurr'd

The danger formerly by me rehearsed. 360

Down, therefore, and beg mercy of the duke.



GRATIANO. Beg that thou mayst have leave to hang thyself :
And yet, thy wealth being forfeit to the state,
Thou hast not left the value of a cord;
Therefore thou must be hang'd at the state's charge. 365

DUKE. That thou shalt see the difference of our spirit,
I pardon thee thy life before thou ask it :
For half thy wealth, it is Antonio's;
The other half comes to the general state,
Which humbleness may drive unto a fine. 370

PORTIA. Ay, for the state, not for Antonio.

SHYLOCK. Nay, take my life and all; pardon not that :
You take my house when you do take the prop
That doth sustain my house; you take my life
When you do take the means whereby I live. 375

PORTIA. What mercy can you render him, Antonio?

GRATIANO. A halter gratis; nothing else, for God's sake.

ANTONIO. So please my lord the duke and all the court
To quit the fine for one half of his goods,
I am content; so he will let me have 380
The other half in use, to render it,
Upon his death, unto the gentleman
That lately stole his daughter :
Two things provided more,—that, for this favour,
He presently become a Christian; 385
The other, that he do record a gift,
Here in the court, of all he dies possess'd,
Unto his son Lorenzo and his daughter.

DUKE. He shall do this, or else I do recant
The pardon that I late pronounced here. 390

PORTIA. Art thou contented, Jew? what dost thou say?

SHYLOCK. I am content.

PORTIA. Clerk, draw a deed of gift.



SHYLOCK. I pray you, give me leave to go from hence;
I am not well : send the deed after me,
And I will sign it.

DUKE. Get thee gone, but do it. 395

GRATIANO. In christening shalt thou have two god-fathers :
Had I been judge, thou shouldst have had ten more,
To bring thee to the gallows, not the font.

[Exit Shylock]

DUKE. Sir, I entreat you home with me to dinner.

PORTIA. I humbly do desire your grace of pardon : 400

I must away this night toward Padua,
And it is meet I presently set forth.

DUKE. I am sorry that your leisure serves you not.—

Antonio, gratify this gentleman;

For, in my mind, you are much bound to him. 405

[Exeunt Duke, Magnificoes, and Train]

BASSANIO. Most worthy gentleman, I and my friend

Have by your wisdom been this day acquitted

Of grievous penalties; in lieu whereof,

Three thousand ducats, due unto the Jew,

We freely cope your courteous pains withal. 410

ANTONIO. And stand indebted, over and above,

In love and service to you evermore.

PORTIA. He is well paid that is well satisfied;

And I, delivering you, am satisfied,

And therein do account myself well paid : 415

My mind was never yet more mercenary.

I pray you, know me when we meet again :

I wish you well, and so I take my leave.

BASSANIO. Dear sir, of force I must attempt you further :

Take some remembrance of us, as a tribute, 420

Not as a fee : grant me two things, I pray you,



Not to deny me, and to pardon me.

PORTIA. You press me far, and therefore I will yield.

[*To Antonio*] Give me your gloves, I'll wear them for your sake;

[*To Bassanio*] And, for your love, I'll take this ring 425
from you:

Do not draw back your hand; I'll take no more,

And you in love shall not deny me this.

BASSANIO. This ring, good sir, alas, it is a trifle!

I will not shame myself to give you this.

PORTIA. I will have nothing else but only this; 430

And now methinks I have a mind to it.

BASSANIO. There's more depends on this than on the value.

The dearest ring in Venice will I give you,

And find it out by proclamation :

Only for this, I pray you, pardon me. 435

PORTIA. I see, sir, you are liberal in offers :

You taught me first to beg; and now methinks

You teach me how a beggar should be answer'd.

BASSANIO. Good sir, this ring was given me by my wife;

And when she put it on, she made me vow 440

That I should neither sell nor give nor lose it.

PORTIA. That 'scuse serves many men to save their gifts.

An if your wife be not a mad-woman,

And know how well I have deserved the ring,

She would not hold out enemy for ever, 445

For giving it to me. Well, peace be with you!

[*Exeunt Portia and Nerissa*]

ANTONIO. My lord Bassanio, let him have the ring :

Let his deservings and my love withal

Be valued 'gainst your wife's commandment.

BASSANIO. Go, Gratiano, run and overtake him; 450

Give him the ring; and bring him, if thou canst,

Unto Antonio's house : away! make haste.

[*Exit Gratiano*]

Come, you and I will thither presently;

And in the morning early will we both

Fly toward Belmont : come, Antonio.

[*Exeunt*] 455

NOTES

ACT IV, SCENE I

"Blessed are the merciful : for they shall obtain mercy"

(*Matt. v.7*).

"He shall have judgment without mercy, that hath shewed no mercy; and mercy rejoiceth against judgment"

(*James ii. 13*).

2, 3. *your...thee*. An illustration how *you* is the pronoun that expresses respect; the person so addressed naturally replying by *thou*.

7. *Your grace*; as though he were an English duke, but strictly the Duke was addressed as "Your Serenity".

to qualify, to temper, hence 'to moderate'; the metaphor of mixing water with wine.

8. Scan *obdu'rate* = Lat. *obdūratus*. (on Elizabethan words retaining the Latin accent).

9. *that*, i.e. since that.

10. *envy*, malice (18); cf. *envious* = malicious.

13. *The very tyranny*, the full cruelty. *his*, i.e. spirit.

16. The Duke seems to think that his presence now, in the crowded court, may awe Shylock.

18. *thou but lead'st this fashion*, you are merely keeping up this appearance. *fashion*; contrasted with *act* (19).

20. *remorse*, pity.

21. *apparent*, not real; said with emphasis.

22. *where*, whereas.

24. *loose the forfeiture*, remit the penalty.

32. *Tartars*, typical of all that is savage. Cf. *All's Well That Ends Well*, IV. 4.7, "through flinty Tartar's bosom", i.e. hard-hearted.

33. *To offices*, to do kind acts.

35. *possess'd*, informed.

36. Editors note that the 2nd Quarto has *Sabaoth* (= hosts, as in the phrase 'Lord God of Sabaoth') instead of Sabbath = rest. As only one Quarto has the error, it is much more likely to have been the printer's than Shakespeare's.

37. *my bond*; which he has brought with him, and perhaps should hold up at this point.

38, 39. He touches at once on the great argument.

39. This is said as though Venice were like an English city holding a charter from the Crown, and not (as it was) an independent, self-governing state.

42. *I'll not answer that*. "The Jew being asked a question which the law does not require him to answer, stands upon his right, and refuses; but afterwards gratifies his own malignity by such answers as he knows will aggravate the pain of the enquirer"—*Johnson*.

43. *But*, say, but suppose. *My humour*, a whim of mine; or perhaps 'my peculiarity'.

is it answer'd? does that answer satisfy you? cf. 46. Observe his contemptuous repetition of "answer", almost in ridicule of the Duke's notion that he would return "a gentle answer" (34).

46. *baned*, poisoned, literally 'destroyed', from *bane*, 'destruction'. Cf. *Measure for Measure* I.2.133, "*Like rats than ravin down their proper bane*," i.e. devour greedily the poison put for them.

47. *a gaping pig*; "a pig prepared for the table"—*Malone*. He quotes one of Nash's pamphlets, *Pierce Penilesse*: "The causes conducting unto wrath are as diuers as the actions of a man's life. Some will take on like a mad man, if they see a pigge come to the table." But Knight was "inclined to think that Shylock alludes to the squeaking of the living animal". Either way Shylock had no liking for pig.

Many illustrations of this antipathy might be given.

49. *sings i' the nose*, i.e. makes its nasal squeaking.

50. *Cannot contain themselves*. It may be observed that this use



of *contain* = 'restrain' is quite Shakespearean. cf. *Troilus and Cressida*, V. 2.180,181, "O contain yourself; Your passion draws ears hither."

50-2. The sense turns on the distinction formerly drawn between the *affections* and the *passions*, viz. that the *affection* = the feelings produced by some external objects, while the *passions* = the inward impulses : the former come through the sense, the latter "are stirred through the heart." (Furness). An old writer says of a man, "His heart was fuller of passions than his eyes of affections." Now the literal sense of 50-2 is 'for affection, being the ruler of passion, makes passion serve the mood of its (affection's) likes and dislikes'; or perhaps 'directs passion according to the mood of affection's likes and dislikes'. That is, if some external object (e.g. "a gaping pig" etc.) produces in us a certain feeling of dislike, that feeling is intensified by passion; for passion is always, as it were, at hand to back up 'affection'. The old editions had either masters or maisters, each probably a printer's misunderstanding of *maistres*, the ancient spelling of *mistress*.

53. *firm*, solid.

56. *woollen bag-pipe*; supposed to mean a bag-pipe of which the bladder was either encased in a woollen cloth or was itself made of skin that had the wool left on. Emendations that have been suggested are *wooden*, referring to the pipe; *swollen* (practically only the difference of a letter s); *bollen*, an old word = 'swoln', which occurs in *Lucrece*, 1417; and *wawling*. It is best to keep *woollen* and take it = 'covered with a *woollen* case', e.g. such as baize or some similar cloth.

60. *lodged*, i.e. not to be moved by entreaties. *certain*, fixed.

61. *follow*, pursue; cf. 202. To prosecute a man is literally 'to pursue—follow him up' (Lat. *prosequi*).

62. *A losing suit*, one that brings him no gain, but on the contrary loss; for if he would consent to give up the pound of flesh he could have his money back, nay benefit by one of the liberal "offers" (81) which Bassanio has made on Antonio's behalf, and is ready to repeat (84).

64. *To*, able to, fit to.

68. i.e. displeasure does not necessarily amount to hate.

70. *think you question*, remember that you are arguing.



72. *main*; flood, sea.

75. *the mountain pines*; appropriate to the Apennines; cf. Virgil's *abies in montibus altis*.

76. *no noise*; strictly *any* after "forbid"; but it is on the same principle as the double negative.

82. *conveniency*, suitable despatch.

87. *draw*. The stage-custom is for Bassanio to hold out towards Shylock a bag containing the ducats. Perhaps Shakespeare had this in his mind's eye when he wrote *draw*, meaning 'draw them out of the bag'.

90. This argument resembles a passage in Silvan's *Orator*. It is a fair argument for Shylock to use, since a slave-owner may be said to deal in human flesh.

92. *in abject*...parts, for low, menial duties.

100. *dearly bought*. Shylock means perhaps that it is bought not only with the three thousand ducats but also with all that he has had to suffer at the hands of Antonio and of other Christians too.

104. *Upon*, relying upon; so 'in virtue of'.

121-42. The incident fills the time while the Duke reads the letter.

123, 124. He means that Shylock's soul is so hard that it gives an edge to his knife. "The Jew's soul is supposed, by the figure [of speech], to be the instrument of rendering the edge more keen." Editors compare 2 *Henry IV*, IV. 5.107 :

"Thou hidest a thousand daggers in thy thoughts,
Which thou hast whetted on thy stony heart."

The quibble on *sole* and *soul* occurs in *Romeo and Juliet*, I. 4.15.

125. *hangman's*, executioner's; not an uncommon use.

126. *envy*; cf. 10.

128. *inexecrable*; literally 'not to be cursed', which is commonly taken to mean 'beyond cursing, i.e. whom it is no use to curse'; or possibly = 'not to be moved by curse'. The later Folios (3 and 4) have *inexorable*, which many editors adopt.

129. *for thy life*, for letting you live at all. Cf. *The Jew of Malta*, 1.2.65-7, where the Governor says to Barabas and other Jews :



"through our sufferance of your hateful lives,
Who stand accursed in the sight of Heaven,
These taxes and afflictions are befallen" [us].

130. *in my faith*, as a Christian.

131. *Pythagoras*: the Greek philosopher of the 6th century B.C. supposed to have first taught the doctrine of the transmigration of souls, e.g. that the souls of some human beings pass after their death into animals and those of animals into some men. Compare *Twelfth Night*, IV. 2.54-60 :

Clown. What is the opinion of Pythagoras concerning wild-fowl?

Malvolio. That the soul of our grandam might haply inhabit a bird.

Clown. What thinkest thou of his opinion?

Malvolio. I think nobly of the soul, and no way approve his opinion."

134, 135. It certainly seems as if, while Gratiano "*says a wolf*", he were really "*thinking of a wolfish man*".

who his. *who is a nominatives pendens*. Abbott, however, takes *who hang'd* as a nominative absolute = 'and he being hanged, his soul did fly' etc.

139-42. Shylock speaks very slowly (note the drawling effect of the monosyllables, especially in 139), to show that Gratiano's outburst has not made the faintest impression on him. He holds the bond out in his left hand and with the knife in his right points to the seal (perhaps lightly touches it, as I have seen an actor do).

140. *offend'st*, dost damage.

142. *cureless*, incurable, *I stand...for*; cf. 103. law; said with emphasis, implying that he is not there to enjoy Gratiano's "wit".

153. *doctor*, i.e. of law; cf. *doctor* = learned man. It is not till the Trial-scene that we get the full revelation of Portia's character in all its strength and variety.

160, 161. *no impediment to let him lack etc.*, no hindrance so as to cause him to lack due esteem and respect. The style of the letter is intentionally legal and inelegant.

165. *You hear...Bellario, what he writes*. The same idiom—the dependent clause being a second object explanatory of the first—as in *Luke iv. 34*, "I know thee who thou art."

Enter Portia. Her robes (Bellario's) would be those of the degree of Doctor of Civil Law of Padua University, and very fine they were, according to the description.

169.170. *the difference* etc. the dispute which is now the matter of discussion.

176-8. *in such rule*, so regular; his procedure so far has observed all legal requirements. *impugn*, oppose, resist. *danger*, power.

182. *strain'd*, She lays some stress on the word (= constrained, forced), which echoes and reproves Shylock's "On what *compulsion* must I?"

183. Editors quote *Ecclesiasticus* xxxv. 20, "Mercy is seasonable in the time of affliction, as clouds of rain in the time of drought."

184. *blessed*, full of blessing; like *guiled*, full of guile.

186, 187. Bacon's *Essay* on Revenge has been compared : "In taking revenge, a man is but even with his enemy; but in passing it over, he is superior : *for it is a Prince's part to pardon.*"

188-90. 'The sceptre of a king is the symbol of that earthly power which is the essential characteristic of awe-inspiring majesty and which makes kings dreaded and feared.'

attribute; in apposition to "power", not "sceptre". Power, she says, is the attribute of monarchs, Mercy the attributes of God (191-3); *wherein* also refers to power. A close parallel to this passage (186-91) is *Measure for Measure*, II. 2.59-63.

194, 195. *seasons*, tempers. Editors quote illustrations of the sentiment from various writers, e.g. the play *Edward III* (1596) :

"And kings approach the nearest unto God
By giving life and safety unto men."

197. *in the course of justice*, i.e. if strict justice were to take its course.

198. It has been objected that Portia's "referring the Jew to the Christian doctrine of salvation and the Lord's Prayer is a little out of character". But the objection is mistaken. For (1) the Lord's Prayer itself is composed of expressions familiar to the Jew, "putting together, in a short form, all that was most valuable in the Jewish liturgies", (2) the Scriptures contain many other passages recommending mercy, e.g. *Ecclesiasticus* xxviii, and (3) "certainly it is not correct



to suppose that the Christian *doctrine* of salvation is not also the doctrine of salvation to the faithful Jew".

200, 201. A fine point brought out in the representation of the play is that while all the Court are moved by this most famous appeal, Shylock—alone—remains stonily indifferent, casting now and then a casual glance about him.

204. *My deeds*; echoing her words "The deeds of mercy" (200). Shylock's imprecation is thought to be adapted from that of the Jews to Pilate, *Matthew* xvii.25.

208. *twice*; altered by some to *thrice*, because of Portia's words in 225. But *twice* corresponds with Bassanio's own offer in 84, and we may suppose that Portia increases the offer in 225.

212. *bears down*, crushes. *truth*, honesty. Bassanio means that Shylock is seeking to make an unfair use of the law, and use it as an instrument for enforcing his malicious purpose. So Bassanio now appeals to the Duke (or, as some say, Portia) to defeat this scheme by setting aside the strict letter of the law for "once" (213). Let Equity, he pleads, prevail over Law—a time-honoured plea.

216-20. The voice is Portia's but the arguments Bellario's.

221, 222. *A Daniel!... O young judge!* "Daniel, according to the History of *Susannah and the Elders*, V. 45, was a 'young youth' when he convicted the Elders 'of false witness by their own mouth'. His detection also of the imposture of the priests of Bel, as we read in the Apocryphal *History of Bel and the Dragon*, may have contributed to suggest the propriety of the allusion". Hunter thinks that the name Daniel was proverbial for "an eminent judge", and quotes a letter written in 1595 : "Madam, I do wish you one other Daniel to decide your doubts, according to your good deserts."

224. Here he hands the bond to Portia, showing his confidence in the "wise young judge".

225. She makes the offer before she looks at the bond.

246. *Hath full relation to*; quite applies to, justifies. This is her decision of the great point, viz, that the contract *is* legal according to the law of Venice. *Hath*; singular because the two subjects = one idea.

249. *more elder*. Emphatic double comparatives and superlatives are not uncommon in Shakespeare.

253. *balance*; a singular form used as plural for the sake of euphony. This frequently happens with nouns "in which the singular ends in -s, *se*, *ss*, *ce*, and *ge*"—*Abbott*.

254. *I have them ready*, i.e. concealed in his long cloak, from which he now takes them out.

260. She makes no further appeal to Shylock. She has given him in vain more than one chance to "be merciful" (just as Henry V gives the conspirators in *Henry V*, II. 2), and now he has refused even this last small "charity". The purpose of these opportunities and refusals is to alienate our sympathy from him, in view of the close.

273. This is very like Hamlet's farewell to Horatio (*Hamlet*, V.2 355-60).

speak fair; commonly = 'speak kindly to', here 'speak well of'.

276. *Repent not*, do not grieve. It seems characteristic of the generous Antonio to wish that his friend's happiness should not be clouded by painful thoughts; cf. 264. For *not* (Folio) the Quartos have *but* = 'only grieve a little for me and I shall etc.'

279. *with all my heart*; a sad jest like the dying Gaunt's. Possibly a quibble was intended above in 270 ("cut").

281. *Which*; with personal antecedent.

293-5. Apparently he was about to say 'a daughter whom I would not sacrifice were I in the place of these Christian husbands'; and then the remembrance that she has a "Christian husband" makes him break off into "Would [that] any" etc. For the scansion *Bárrábás* cf. *The Jew of Malta*, where it is always *Bárabás* (one r), e.g. in I. I. 161, "Why, Bárabás, they come for peace or war."

302. *Come, prepare!* This is the climax. Shylock advances upon Antonio, but Portia steps between.

307. *in the cutting it*; a combination of constructions, verbal noun (with *of*) +present participle.

309. *confiscate*; The knowledge of Venetian law shown here and in 324-30 and 345-60 represents, of course, Bellario's "opinion" (156).

311. There is no other character present from whom the retort (cf. 244) could come so well as from the 'rattling' Gratiano.

316. *this offer*; perhaps pointing to the ducats that Bassanio (84)



had brought into Court (though strictly they amounted to *twice* the debt); or this may be defined by what follows. The 3rd Quarto has *his* (Bassanio's), and it is tempting.

319. *all justice*, all the justice he is entitled to, and nothing but justice.

325. *just*, exact = Lat. *justus*.

326. *in the substance*; connect with *of the twentieth part*—e.g.

'too light or heavy by a whole $\frac{1}{20}$ th of a scruple (i.e. a grain) or by a fraction of $\frac{1}{20}$ th'. The rhythm indicates an antithesis between *substance* and *division*.

329. *in the estimation of*, by the difference of, i.e. in weight.

332. *Now*; emphatic. Gratiano's despised "wit" (141) has its turn. *on the hip*, By a touch of "irony" Shakespeare makes him use Shylock's own phrase.

333. An anxious "pause" surely for Antonio and his friends : for what if Shylock sacrificed all to his lust of revenge?

339. One of the lines of the play that have become proverbial.

342. *so*; as she has described.

344. *question*, argument, discussion; cf. the verb in 70.

347. *an alien*; as Shylock was, being a Jew.

350. *contrive*, plot.

353. *in*; not *at*, because *in the mercy* Of was considered = the legal Lat. in *misericordia*, in the power of. The language throughout the speech has a legal character, and no doubt she is quoting, more or less, the words of the Act (346).

360. *formerly*, above; a legal use. *rehearsed*, described.

370. i.e. which penalty of forfeiting half your property to the State at large you may make us reduce to a fine by humbly begging for mercy.

372-5. The complaint of Barabas in *The Jew of Malta*, I. 2.138-51, is somewhat similar, though more diffuse and less effective.

379. *Quit*, remit, i.e. not exact the fine which the Duke spoke of. The State, that is, will get nothing at all.

381. Probably *in use* = in trust, from a legal phrase in *usum*

peculiar to the 'conveyancing' of land; and Antonio means in trust for Lorenzo and Jessica, whose finances one feels would not otherwise be very flourishing. At Shylock's death the trust is to cease, so that all his property will eventually go to them (386-8). Some editors explain "in trust for *Shylock*, for life". But why should Antonio trouble about Shylock, who is to retain the half of his property which the State could claim, and according to this proposal (379) not even pay a fine?

Johnson says : "The terms proposed have been misunderstood. Antonio declares that, as the Duke quits one-half of the forfeiture, he is likewise content to abate his claim, and desires not the property but the *use* or produce only of the half and that only for the Jew's life, unless we read, as perhaps is right, 'upon *my* death'. But it is not like the generous Antonio to seek his own advantage. He seems from the rest of the speech to be much more concerned with Lorenzo's interest. Nor is it at all probable that *in use* = put out to interest, i.e. for Antonio's benefit (though *use* sometimes has this sense in Shakespeare).

385. *presently*, at once; cf. 402.

386. *record*, set down in writing, sign his name to.

391-8. Furness quotes a description of Edmund Kean's representation of Shylock at this moment of his terrible abasement: "The sudden change of Shylock's whole appearance when the cause turned against him; the happy pause in 'I am—content', as if it almost choked him to bring out the word; the partial bowing down of his inflexible will when he said, 'I pray you give me leave to go from hence, *I am not well*'; the horror of his countenance when told of his enforced conversion to Christianity, and, to crown all, the fine mixture of scorn and pity with which he turned and surveyed the ribald Gratiano, —all exhibited a succession of studies to which words fail to do justice. He retired with the audience possessed in his favour." Did Bassanio remember that scornful "I will not pray with you"?

397. *ten more*; making up a jury of 12. To call the jury who tried a man his '12 godfathers' was an old piece of jesting. Malone quotes from an old *Dialogue* (1564), "I did see him aske blessinge to xii godfathers at once."

400. *desire...of*. In this common expression *desire* = 'ask, entreat' (as often in Shakespeare), and *of* = 'as regards', so the literal sense is 'I entreat you in respect of excusing me.'

404. *gratify*: a courteously vague expression for 'reward'.

408-10. i.e. in return for which we require your gracious labour with the ducats that were owed to Shylock. Really, he offers Portia her own money, and afterwards (428) disparages her own gift to him! Perfect 'irony'; so again in 417.

424,425. Probably this arrangement is correct, yet Lamb thought that she addressed Bassanio alone. No doubt, she had laid her plans beforehand, knowing that if she succeeded in saving Antonio, Bassanio would press some reward on her, or rather on the "doctor of Rome".

429. *to give*: a gerundial infinitive = in or by doing so; from the old locative sense of *to* = at, in.

449. *Commandment*: equivalent to four syllables = command-e-ment, as the word is spelt in the original editions.

453. *presently*, at once.



THE MERCHANT OF VENICE

ACT IV, SCENE I.

ESSAY-TYPE QUESTIONS

1. Describe the Trial Scene in 'The Merchant of Venice'.
2. Give an analysis of the Trial Scene in 'The Merchant of Venice', indicating how precise legal justice is often gross injustice.
3. The Trial scene is 'theatrically one of the most effective ever put on the stage' (Palmer)—Discuss.
4. Explain the dramatic significance of the Trial Scene in 'The Merchant of Venice'.
5. "The quality of mercy is not strained",—Summarise the speech which begins thus. Explain the occasion on which it was spoken and remark on its dramatic appropriateness.
6. Comment upon the conduct of Portia in the Trial Scene.
7. Discuss the treatment of "Law" in the Trial Scene.

SHORT QUESTIONS

1. What impression do you form about the Duke from his first speech?
2. How does the Duke appeal to Shylock to be considerate to the fate of Antonio?
3. What do you know about Turks and Tartars?
4. What does Shylock mean by the expression "If you deny it, let the danger light/Upon your charter and your city's freedom".
5. What does Shylock mean to say by the expression "for affection/Mistress of passion, sways it to the mood/Of what it likes or loathes".
6. Describe the terrible nature of Shylock's revenge as expressed in lines 70-80.
7. How does Portia appeal to Shylock to show mercy?
8. What impression do you form about Shylock's character from his speech "There is no power in the tongue of man/To alter me; I stay here on my bond".



9. How does Bassanio express his love for Antonio in the Trial Scene?
10. What punishment was there for a foreigner if he plotted to take life of a Venetian citizen?
11. Do you support Antonio insisting on Shylock's conversion to Christianity?
12. "There's more depends on this than on the value". Who said this and to whom? Explain the significance of the line.

OBJECTIVE QUESTIONS

1. What do you mean by "stony adversary"?
2. What is meant by "Brassy bosom"?
3. Who are Turks and Tartars?
4. What is the holy Sabbath?
5. What do you mean by losing suit?
6. Why did Shylock insist on having a pound of flesh?
7. What do you mean by "I am a tainted wether of the flock./ Meetest for death"?
8. What is meant by "inexecrable dog"?
9. Who was Pythagoras?
10. What is meant by "Unhallowed Dam"?
11. What do you mean by "repair thy wit"?
12. What do you mean by "Mercy seasons justice"?
13. What do you mean by "Malice bears down truth"?
14. What is meant by "this sceptred sway"?
15. Who was Daniel?
16. Mention the adjectives used by Shylock in praise of the judge.
17. What do you mean by 'lingering penance'?
18. Who is Barrabas?
19. What is a halter gratis?
20. What is the meaning of "more mercenary"?

Romeo and Juliet

William Shakespeare

ACT II SC I

The scene represents the garden of Capulet's house, a portion of the adjoining street and of the garden-wall which divides them being visible. An upper window of the house can be seen within the garden.

ROMEO *appears in the street and pauses.*

Rom. Can I go forward when my heart is here?

Turn back, dull earth, and find thy centre out.

[He turns back and climbs over the wall into the garden]

Enter BENVOLIO with MERCUTIO in the street by the garden-wall. Romeo listens within.

Ben. Romeo, my cousin Romeo, Romeo!

Mer. He is wise.

And on my life, hath stol'n him home to bed.

Ben. He ran this way and leap'd this orchard wall : 5
Call, good Mercutio.

Mer. Nay I'll conjure too.

Romeo, Humours, madman, passion, lover,

Appear thou in the likeness of a sigh,

Speak but one rime and I am satisfi'd :

Cry but 'Ay me', pronounce but 'love' and 'dove', 10

Speak to my gossip Venus one fair word,

One nickname for her purblind son and heir,

Young Abraham Cupid, he that shot so trim,

When King Cophetua lov'd the beggar-maid.

He heareth not, he stirreth not, he moveth not; 15

The ape is dead, and I must conjure him.

I conjure thee by Rosaline's bright eyes,

By her high forehead, and her scarlet lip,

By her fine foot, straight leg, and quivering thigh,



20 That in thy likeness thou appear to us.

Ben. An if he hear thee, thou wilt anger him.

Mer. This cannot anger him. My invocation
Is fair and honest, in his mistress' name
I conjure only but to raise up him.

25 *Ben.* Come, he hath hid himself among these trees,
To be consorted with the humerous night :
Blind is his love, and best befits the dark.

Mer. If Love be blind, Love cannot hit the mark.
Now will he sit under a medlar-tree,

30 And wish his mistress were that kind of fruit
As maids call medlars, when they laugh alone.
Romeo good-night, I'll to my truckle-bed,
This field-bed is too cold for me to sleep :
Come, shall we go?

Ben. (*walking away with Mercutio*). Go then, for 'tis in
vain

35 To seek him here that means not to be found. [Exeunt.

ACT II SC II

CAPULET'S garden

Rom. He jests at scars, that never felt a wound.

[*JULIET appears above at the window*

But soft, what light through yonder window breaks?

It is the East, and Juliet is the Sun.

Arise fair Sun and kill the envious Moon,

5 Who is already sick and pale with grief,
That thou her maid art far more fair than she :

Be not her maid since she is envious

Her vestal livery is but sick and green,

And none but fools do wear it, cast it off :

10 It is my Lady, O it is my Love!,

O that she knew she were!

She speaks, yet she says nothing, what of that?



Her eye discourses, I will answer it.
I am too bold, 'tis not to me she speaks :
Two of the fairest stars in all the heaven, 15
Having some business, do entreat her eyes
To Twinkle in their spheres till they return.
What if her eyes were there, they in her head?
The brightness of her cheek would shame those stars,
As daylight doth a lamp. Her eyes in heaven 20
Would through the airy region stream so bright,
That birds would sing, and think it were not night.
See how she leans her cheek upon her hand :
O that I were a glove upon that hand,
That I might touch that cheek.

Jul. Ay me!

Rom. (to himself). She speaks : 25
O, speak again, bright Angel, for thou art
As glorious to this night, being o'er my head,
As is a winged messenger of heaven
Unto the white-upturned wond'ring eyes
Of mortals that fall back to gaze on him, 30
When he bestrides the lazy-pacing clouds,
And sails upon the bosom of the air.

Jul. O Romeo, Romeo, wherefore art thou Romeo?
Deny thy father and refuse thy name :
Or, if thou wilt not, be but sworn my love, 35
And I'll no longer be a Capulet.

Rom. (to himself). Shall I hear more, or shall I speak at
this?

Jul. 'Tis but thy name that is my enemy :
Thou art thyself, though not a Montague.
What's Montague? it is nor hand nor foot, 40
Nor arm nor face, nor any other part
Belonging to a man. O be some other name !



What's in a name? that which we call a rose
By any other name would smell as sweet,
So Romeo would, were he not Romeo call'd, 45
Retain that dear perfection which he owes,
Without that title : Romeo, doff thy name,
And for that name, which is no part of thee,
Take all myself.

Rom. (aloud). I take thee at thy word :
50 Call me but love, and I'll be new baptiz'd,
Henceforth I never will be Romeo.

Jul. What man art thou, that thus bescreen'd in night
So stumblest on my counsel?

Rom. By a name,
I know not how to tell thee who I am :
55 My name, dear saint, is hateful to myself,
Because it is an enemy to thee,
Had I it written, I would tear the word.

Jul. My ears have not yet drunk a hundred words
Of thy tongue's uttering, yet I know the sound :
60 Art thou not Romeo, and a Montague?

Rom. Neither fair maid, if either thee dislike.

Jul. How cam'st thou hither, tell me, and wherefore?
The orchard walls are high and hard to climb,
And the place death, considering who thou art,
65 If any of my kinsmen find thee here.

Rom. With love's light wings did I o'erperch these walls,
For stony limits cannot hold love out,
And what love can do, that dares love attempt :
Therefore thy kinsmen are no stop to me.

70 *Jul.* If they do see thee, they will murder thee.

Rom. Alack, there lies more peril in thine eyes
Than twenty of their swords, look thou but sweet,



And I am proof against their enmity.

Jul. I would not for the world they saw thee here.

75. *Rom.* I have night's clock to hide me from their eyes,
And but thou love me, let them find me here,
My life were better ended by their hate,
Than death prorogu'd, wanting of thy love.

Jul. By whose direction found'st thou out this place?

80 *Rom.* By love, that first did prompt me to inquire,
He lent me counsel, and I lent him eyes :
I am no pilot, yet wert thou as far
As that vast shore wash'd with the farthest sea,
I should adventure for such merchandise.

Jul. Thou know'st the mask of night is on my face, 85
Else would a maiden blush bepaint my cheek,

For that which thou hast heard me speak to-night :

Fain would I dwell on form, fain, fain deny

What I have spoke, but farewell, compliment.

Dost thou love me? I know thou wilt say 'ay' : 90

And I will take thy word, yet if thou swear'st,

Thou mayst prove false : at lovers' perjuries,

They say, Jove laughs : O gentle Romeo,

If thou dost love, pronounce it faithfully :

Or, if thou think'st I am too quickly won, 95

I'll frown and be perverse, and say thee nay,

So thou wilt woo; but else, not for the world.

In truth, fair Montague, I am too fond,

And therefore thou mayst think my 'haviour light,

But trust me gentleman, I'll prove more true 100

Than those that have more cunning to be strange :

I should have been more strange, I must confess,

But that thou over-heard'st ere I was 'ware,

My true love's passion; therefore pardon me,



And not impute this yielding to light love 105
Which the dark night hath so discovered.

Rom. Lady, by yonder blessed moon I swear,
That tips with silver all these fruit-tree tops.

Jul. O swear not by the moon, th'inconstant moon,
That monthly changes in her circled orb, 110
Lest that thy love prove likewise variable.

Rom. What shall I swear by?

Jul. Do not swear at all :
Or if thou wilt, swear by thy gracious self,
Which is the god of my idolatry,
And I'll believe thee.

Rom. If my heart's dear love 115

Jul. Well, do not swear : although I joy in thee,
I have no joy of this contract to-night,
It is too rash, too unadvis'd, too sudden,
Too like the lightning which doth cease to be
120 Ere one can say, it lightens : Sweet, good-night :
This bud of love, by summer's ripening breath,
May prove a beauteous flower when next we meet :
Good-night, good-night, as sweet repose and rest
Come to thy heart, as that within my breast.

125 *Rom.* O, wilt thou leave me so unsatisfi'd?

Jul. What satisfaction canst thou have to-night?

Rom. Th'exchange of thy love's faithful vow for mine.

Jul. I gave thee mine before thou didst request it :
And yet I would it were to give again.

130 *Rom.* Wouldst thou withdraw it? For what purpose, love?

Jul. But to be frank and give it thee again.
And yet I wish but for the thing I have,
My bounty is as boundless as the sea,



- My love as deep : the more I give to thee
135 The more I have, for both are infinite.

[The Nurse calls for Juliet]

- I hear some noise within, dear love, adieu :
Anon, good Nurse, sweet Montague be true :
Stay but a little, I will come again. *[Juliet goes in]*
Rom. O blessed blessed night, I am afeard,
140 Being in night, all this is but a dream,
Too flattering-sweet to be substantial.

[JULIET returns to the window]

- Jul.* Three words, dear Romeo, and good-night indeed:
If that thy bent of love be honourable,
Thy purpose marriage, send me word to-morrow,
145 By one that I'll procure to come to thee,
Where and what time thou wilt perform the rite,
And all my fortunes at thy foot I'll lay,
And follow thee my lord throughout the world.

Nurse (calling). Madam!

- 150 *Jul.* I come anon : But if thou mean'st not well,
I do beseech thee—

Nurse (calling). Madam!

- Jul.* By and by, I come—
To cease thy strife, and leave me to my grief.
To-morrow will I send.

Rom. So thrive my soul—

Jul. A thousand times good-night! *[Juliet goes in]* 155

- Rom.* A thousand times the worse, to want thy light.
Love goes toward love as schoolboys from their books,
But love from love, toward school with heavy looks.

[Romeo begins to move away; Juliet returns to the window]

- Jul.* Hist! Romeo, hist! O for a falconer's voice,
To lure this tassel-gentle back again, 160
Bondage is hoarse, and may not speak aloud,



Else would I tear the cave where Echo lies,
And make her airy tongue more hoarse than mine,
With repetition of my Romeo's name. Romeo!

Rom. (turning back). It is my soul that calls
upon my name :

165

How silver-sweet sound lovers' tongues by night,
Like softest music to attending ears.

Jul. Romeo.

Rom. My dear.

Jul. What o'clock to-morrow

Shall I send to thee?

Rom. By the hour of nine.

Jul. I will not fail, 'tis twenty years till then. 170
I have forgot why I did call thee back.

Rom. Let me stand here till thou remember it.

Jul. I shall forget, to have thee still stand there,
Rememb'ring how I love thy company.

Rom. And I'll still stay, to have thee still forget, 175
Forgetting any other home but this.

Jul. 'Tis almost morning, I would have thee gone,
And yet no further than a wanton's bird,
Who lets it hop a little from her hand,
Like a poor prisoner in his twisted gyves, 180
And with a silken thread plucks it back again,
So loving-jealous of his liberty.

Rom. I would I were thy bird.

Jul. Sweet, so would I :

Yet I should kill thee with much cherishing :

185 Good-night, good-night, parting is such sweet sorrow,
That I shall say good-night, till it be morrow.

[*Juliet goes in*

Rom. Sleep dwell upon thine eyes, peace in thy breast,
Would I were sleep and peace so sweet to rest.
Hence will I to my ghostly father's cell,
190 His help to crave, and my dear hap to tell.[Exit



NOTES

ACT II, SCENE I

There is no division in the old texts; but a change is necessary. The maskers have left the house, and Romeo, thrilling with his new passion, desires solitude. On the stage, therefore, he must be seen by the audience, but concealed from his companions. So the later editors (borrowing a hint from the old poem and story) invented the stage-direction "A lane by the wall of Capulet's orchard." This is useful in reading; but later on, when the scene has to be changed to "Orchard of Capulet's house", the editors did not hesitate to split the couplet :

"To seek him here that means not to be found.
He jests at scars, that never felt a wound."

and to put one line in one scene and one in another!—although the second line is Romeo's instant echoing comment on Mercutio's jesting. There is no need for any division. The scene should be a full-stage scene, supposed to be Capulet's garden ("orchard" is merely "garden" in a general, not a special, sense), and there should be somewhere "above", at which Juliet can appear as on a balcony overlooking the garden. There should also be some indication of a wall, which Romeo can climb (visibly or invisibly, as desired) and which separates him from the companions who are seeking him. Thus, Romeo within the garden hears Mercutio's jesting. Neither sees the other, but the audience see both. Presently Mercutio and Benvolio go away and Romeo is alone in the garden, till Juliet appears at the window.

2. **earth...centre.** Just as the centre of the earth was supposed to be the "centre" or turning-point of the universe, so Romeo thinks of Juliet as the "centre" about which the "dull earth" (himself) turns.

s.d. **He turns back**, etc. There is no stage-direction of any kind in the original texts.

6. **conjure.** Accented here on the first syllable. It means "I will solemnly summon him, as if I were calling up a spirit"; and this, Mercutio, in jocular fashion proceeds to do—thinking, of course, that it is for Rosaline that Romeo is love-sick. Line 7 and its companions

must be delivered like a mock-solemn invocation, not as a series of shouts.

10. **Cry but**, etc. Badly misprinted in Q_2 and F. Q_1 gives the present line, which is excellent.

13. **Young Abraham Cupid**. F prints "*Young Abraham Cupid*"; Q_1 and Q_2 print "*Young Abraham : Cupid*"; no text of any authority prints "*Young Adam Cupid*". An eighteenth century editor supposed the printers misread "Abram" for "Adam"; and "Adam" has been generally adopted, on the ground that "Adam" seems to have been a stock name for an archer (see, for instance *Much Ado*, li.260) from Adam Bell in the old ballad. The objections are first, that all the old texts print "Abraham", and next, that the great archer in the ballad is William of Cloudesly, and not Adam Bell. I do not think we are justified in rejecting a plainly printed name occurring in all the old texts and substituting an eighteenth-century editor's fanciful supposition, especially as, to the modern reader, the amended name is as little comprehensible as the original. I therefore keep "Abraham". Those who prefer "Adam" are free to use it. But we are bound to read "trim" (with Q_1) as the last word of the line, against "true" of Q_2 and F; for the famous ballad of *King Cophetua and the Beggar-Maid*, here alluded to, has a stanza beginning :

"The blinded boy that shootes so trim
From heaven downe did hie."

26. **To be consorted**. Accent "*consórted*". The word has a double sense, (1) "companioned" and (2) "wedded". The "humorous" night is the night full of "humours" or "vapours", used in a double sense, (1) "dampness", and (2) "caprices" or "oddities". The student should note that "humour" and "humorous" with the sense of "fun" and "funny" are post-Elizabethan. A sixteenth-century "humorous" man was usually the very opposite of a "funny" man.

29. **medlar-tree**. The medlar is a curious fruit, which has been the occasion of several ancient jests, especially as its name lends itself to puns. It is neither needful nor helpful to discuss what jest is alluded to here.

32. **truckle-bed**. For this and "field-bed" see Glossary; but note the play on the word "field-bed", (1) camp-bed, (2) sleeping-out-of-doors.



ACT II, SCENE II

No division in the old texts, and there must be no pause. Romeo's line "He jests at scars, etc." must immediately echo Benvolio's "To seek him, etc." The "he", of course, is Mercutio in particular, as well as anybody in general.

6. **her maid**, Juliet being, till that night, free from love, and therefore a follower of Diana, the virgin goddess of the Moon.

8. **vestal livery**, the livery or "uniform" worn by vestals, i.e. servants of the goddess. It is "sick and green", because moonlight suggests a greenish pallor; and "fools" wear it, because green was usually prominent in a jester's motley coat.

11. **O that she knew**, etc., "my Love", echoed from the line before, is the understood conclusion of this.

17. **in their spheres**, in the spheres that hold the stars in the heavens.

18. **there, they**, "there" = in the spheres, "they" = the stars.

31. **lazy-pacing**. So Q_1 . A misprint in Q_2 and F suggests that the word might be "lazy-passing"; but the other is more Shakespearean. There was little difference in sound.

39. **though not a Montague**. This sounds contradictory, for he is a Montague; but the meaning is, "You are yourself, even if you take some other name."

41. **nor any other part**. The text is very badly printed here in Q_2 and F. Fortunately Q_1 clears up the difficulty.

53. **By a name**, etc. The construction is not clear, though the meaning is. In answer to Juliet's question "What man art thou?" Romeo replies, "My name is—I am afraid to tell you who I am, because my name is hateful to me, being hateful to you."

61. **if either**, etc., an inversion for the sake of the rhythm, the natural sense being "if either displease thee."

76. **And but thou love me**, etc. In this unusual phrase "but" = "as long as", the sense being "If only you will love me, I am content to be discovered."

78. **death prorogued**. The sense is, "instant death, with your love, is preferable to deferred or delayed death, without it."

83. **that vast shore**. Note the recurrence of sea-imagery here. The epithet "vast" should be understood as "waste" or "desolate", not merely "large".



88. **dwell on form**, keep to formal behaviour.

89. **farewell compliment**, i.e. good-bye to compliance with formalities.

97. **So thou wilt woo**. Here "so" has the sense of "but" in I.76 above— "as long as" or "if only".

101. **more cunning**, etc. This is the reading of Q_1 ; Q_2 and F have "coying", which is possible, but improbable; "strange" (as often in Shakespeare) means "distant", "cold", "reserved", "unresponsive".

107. **I swear**. So Q_1 ; Q_2 and F have "I vow"; but the earlier reading better matches Juliet's answer.

111. **variable**. Note that a stress must fall on the third syllable— vá-ri-á-ble.

113. **thy gracious self**. In Q_1 "thy glorious self".

117. **this contract**, this exchange of vows. The stress must fall on the second syllable. Observe that Juliet, like Romeo, has a presentiment of evil.

124. **as that**, etc., as to that heart within, etc.

129. **I would it were to give again**. We should say (less beautifully) "I wish I had it to give again."

132. **And yet... the thing I have**. This sounds a little contradictory, as she wishes to give, not to keep. But the contradiction is explained in the later words, "the more I give to thee the more I have".

153. **thy strife**, i.e. thy striving, thy siege of me. Later editions read "suit", which some editors accept.

157. **as schoolboys**. Here, as elsewhere, Shakespeare seems to take a gloomy view of a boy's lack of enthusiasm for schooling. Is this a personal touch?

159. **falconer's voice**. Printed "falkner" in the old texts and therefore to be given two syllables.

160. **tassel-gentle**. The tercel is "the male of the falcon-gentle or peregrine falcon". The word *gentle* is an epithet of nobility, as in "*royal eagle*". But, of course, the beauty of the line lies in its lovely sound, not in its meaning.



161. **Bondage is hoarse**, etc. That is, "I being bound by the secrecy of this love, dare not speak audibly."

162. **tear the cave**. We still speak of "rending the air" with cries.

163. **her airy tongue**. Echo's voice is a mere reverberation of the air. Compare Milton's "airy tongues that syllable men's names". The passage is very badly printed in Q₂ and F. This is a place where Q₁ is useful.

168. **My dear**. Q₁ has "Madame", which sounds more like the nurse. Q₂ and F have "My Neece", which sounds like nonsense. Later Qq. have "My dear" and later Ff "My sweet".

178. **a wanton's bird**. "Wanton" here is a teasing, capricious person.

179. **Who...her hand**. So Q₁; Q₂, less happily has "That...his hand."

181. **silken**. So Q₂ (Q₁ has "silk"). The line is not unmetrical as "plucks it" was probably pronounced as mono-syllable, "plucks 't". But "silk" can be adopted.

187. **Sleep dwell**, etc. Here begins a passage badly misprinted in Q₂ and F, some of the lines from the Friar's speech being mixed with it. Q₁ makes the matter clear.

189. **my ghostly Father's cell** : This is the reading of Q₁ ; Q₂ has "my ghostly Frier's close cell" Both mean "the retreat of my religious adviser".

So ends an exquisite poetic nocturne, full of the frank passion of youth. There is some fear in their love, but as yet no tragedy.

ROMEO AND JULIET

ESSAY-TYPE QUESTIONS

1. Describe in detail what happens emotionally between Romeo and Juliet in the Balcony scene.
2. Show how Shakespeare explores the theme of youthful love and passion through wonderful poetry in Act-II, Scene-II.

SHORT QUESTIONS

1. Why does Romeo call Juliet *The Sun*?
2. What does Juliet's "eye discourses" mean and what is Romeo's answer?



3. Point out 3 similes in the passage.
4. Why does Juliet ask Romeo to "deny thy father and refuse thy name"?
5. Explain in your own words "that which we call a rose/By any other name would smell as sweet".
6. What does Juliet want Romeo to do when she commands "Romeo, *Doff* thy name"? Explain the underlined word and use it in a sentence of your own.
7. Why does Romeo want to be "new baptiz'd"?
8. What is meant by "For stony limits cannot hold Love out"?
9. Why does Juliet not want Romeo to swear by the moon as she says "O swear not by the moon"?
10. Why does Juliet have no joy in *the contract* that night?
11. Give one example of how *night* and *light* are looked upon in this passage.

OBJECTIVE QUESTIONS

What is meant by the following words in bold type :—

1. Her **vestal livery** is but sick and green (II.8)
2. When he bestrides the **lazy-pacing** clouds (II.31)
3. Than **death prorogued**, wanting of thy love (II.78)
4. Fain would I **dwell on form** (II.88)
5. but **farewell compliment** (II.89)
6. I have no joy of this **contract** to-night (II.117)

The Business Letter

True ease in writing comes from art, not chance,
As those move easiest who have learn'd to dance.

A. Pope : *An Essay on Criticism*

A firm's correspondence is often enough the principal means, and sometimes the only means, by which business relations with the outside world are established. It is therefore of the utmost importance that letters sent out should create a good impression. If they are to do this they must be attractively displayed, and unblemished by errors in grammar, punctuation, and spelling. High standards in correspondence suggest high standards of service generally, and a well-typed letter on attractive notepaper may well pave the way to an important business connection.

WRITE NATURALLY

Of all forms of composition, letter-writing is probably the most free and the most agreeable. When you are asked to write a formal composition on a given subject you may fumble for ideas that come all too unwillingly. Not so with letter-writing, which is really "a piece of conversation by post". You would not be writing the letter unless you had something to say, and the nearer what you have to say approaches the level of good conversation, the better the letter is likely to be. Indeed, one test of a good letter is to ask yourself whether the message as written could be read over the phone and still sound natural. If it could, then the letter is probably a good one. Would you say over the phone, *I have received your communication of the 15th*, or *I am in receipt of yours of the 15th, for which I thank you*? Of course you would not. Then why say it in a letter? Why not write quite simply, *Thank you for your letter of the 15th* which is what you would say over the phone and which says the same thing much better. For the business letter the style of writing required is the plain, straightforward kind of English you would use in normal good conversation with a comparative stranger. Once you begin to think of a letter as a literary effort you cease to write naturally.



When writing a business letter you may approach your task in any one of three ways.

(a) *You may write in the first person singular* if you hold a position of authority, since you are then reporting your personal actions and opinions :

I am sorry to learn from your letter of the 10th that some of the records supplied to your Order No. 572 were damaged when they reached you. In the circumstances you mention I will certainly arrange for replacement of those damaged.

(b) *You may write in the first person plural* if you hold a subordinate position. By associating yourself in this way with your firm as a whole you give your letter a semblance of authority :

We are sorry to learn from your letter of the 10th that some of the records supplied to your Order No. 572 were damaged when they reached you. In the circumstances you mention we are arranging to replace those damaged.

(c) *You may adopt the impersonal approach :*

The fact that some of the records supplied to your Order No. 572 were damaged when they reached you is regretted. In the circumstances you mention arrangements are being made to replace those damaged.

The impersonal approach produces a style of writing that is cold and aloof. It lacks the warm and friendly tone that helps to create good business relations. For this reason, the personal style in writing is generally to be preferred, but provided you don't hop about indiscriminately between singular and plural there is no good reason why the different styles may not be mixed :

We are sorry to learn from your letter of the 10th that some of the records supplied to your Order No. 572 were damaged when they reached you (*1st person plural*). In the circumstances you mention arrangements are being made to replace those damaged (*Impersonal*).



You may also quite properly use the first person singular when referring to your own actions and opinions, moving over to the other two styles when you refer in your letter to matters that concern your firm as a whole :

Dear Sir

I am sorry we cannot send you immediately the catalogue and price-list you ask for in your letter of 12th October (*1st person singular*). Supplies are expected from the printers in two weeks' time (*Impersonal*), and as soon as we receive them we will send you a copy (*1st person plural*).

Yours faithfully

EXPRESSIONS TO AVOID

In business letters terms peculiar to the business world must sometimes be used, but such terms have precise meanings that are accepted and understood by those who use them. They clarify rather than obscure the message conveyed. Terms such as *c.i.f.* (meaning that the price quoted covers not only the cost of the goods themselves but also the cost of their insurance and transport), *E.&O.E.* (meaning that the seller reserves the right to correct any errors contained in the invoice), and similar terms are part of the technical language of business, but except for these, the ordinary language of everyday life is all the business letter needs—the ordinary language of good conversation is good enough. Avoid as far as possible words such as *herewith*, *aforesaid*, *furthermore*, *whereas*, *undermentioned*, and *inasmuch*; they are out of place in a business letter, and should be reserved for the legal documents to which they properly belong.

Avoid, too, the use of commercialese, with its *valued favours*, *esteemed enquiries*, and *enclosures herewith*. Used in this way *valued* and *esteemed* are quite meaningless; they are relics of an age when the accepted style of business letter-writing was very different from what we regard today as good business writing.

THE NEED TO BE BRIEF

A good business letter is one that expresses the writer's thoughts clearly, in simple language, and in as few words as possible. In a personal letter brevity may be mistaken for rudeness, but in a business



letter to be brief is to be business-like. Never write more than you need to make your meaning clear. You must, of course, be polite, but when you have said all there is to say, bring your letter to a close. Do not, in an attempt to provide an effective close, add flowery and meaningless phrases, of which *Thanking you in anticipation* is probably the arch offender. There need be nothing rude about a plain, straightforward statement, though if it is one likely to prove disappointing to your correspondent, explain why the position is as you state. If, for example, you are unable to supply on time the goods you promised by a certain date, at least explain why, if only to protect your goodwill. Besides, such an explanation is no more than common courtesy.

The advice "Be brief" must be accepted with caution. Never seek for brevity at the expense of clearness, or carry it to the point that it gives rise to further correspondence, thus wasting instead of saving time. Where there is much to be said a long letter will be inevitable, but in the saying you can achieve brevity by choosing words wisely and shunning all unnecessary words and phrases.

Businessmen have many letters to read, and naturally wish to gain their information without waste of time. They welcome the kind of letter that is clear, crisp and to the point, that tells them what they want to know without forcing them through a maze of long-winded sentences and phrases to find it. But, on the other hand the directness associated with brevity must never be confused with curtness. Be brief by all means, but never curt.

The following is an example of tedious wordiness :

Dear Sir

We are in receipt of your letter of the 20th instant, and have pleasure in informing you that the order you have placed with us will receive our best attention, and that the twelve electric blankets you require will be sent to you as soon as we are in a position to supply them.

We are, however, very sorry to say that our stock of these blankets is at the moment very depleted, and owing to the prolonged cold weather and the resulting demand we have been informed by the makers that they are unlikely to be able to supply us with a further stock for another ten days or so.



We are extremely sorry not to be able to satisfy your requirements immediately, but we assure you that we always do everything we possibly can to see that your orders are met promptly. Should you find yourself unable to obtain elsewhere the blankets you need, or if you are able to wait for them until the end of the month, you will perhaps be good enough to inform us.

Once again expressing our regret at being unable to fulfil your order on this occasion with our usual promptness, and trusting you will continue to favour us with your continued custom.

We remain

Yours truly

What are the essential points in this letter?

- (a) that due to the prolonged cold weather, the demand for electric blankets has been exceptional;
- (b) that further supplies are expected in ten days' time;
- (c) that if the order is allowed to stand, prompt delivery will then be made;
- (d) regret that delivery cannot be made at once.

Here is the same letter rewritten. It says in a much more business-like way all that needs to be said, and in about half the length :

Dear Sir

We thank you for your order of 20th January, but very much regret that, because of the exceptional demand for electric blankets due to the prolonged cold spell, we are at present out of stock of the make you ordered. The manufacturers, however, have promised us a further supply by the end of this month, and if you could wait until then we would ensure the prompt delivery of the twelve you need.

We are indeed sorry that we cannot meet your present order immediately.

Yours truly

True brevity consists in saying only what needs to be said, and in avoiding tedious and unnecessary detail. It does not mean saying less than the occasion demands, but it does mean not saying more.



Nor is brevity to be achieved at the expense of good English. *Yours of the 5th to hand* is both brief and clear, but it is not good English ; it is not even a sentence. Although *I have received your letter of the 5th* is longer by two words, it is at least good English and is therefore to be preferred. Good English, like clearness, must never be sacrificed to brevity.

STUDY YOUR CORRESPONDENT

The main reasons for writing a business letter are to establish a business relationship without personal contact and to provide a record for subsequent reference. There is also a less obvious reason—that of creating in the mind of the receiver a good impression of the writer's firm, and also of the writer himself as an efficient person eager to be of service. We realise the need to look at things from the reader's angle, in other words to "stand in the reader's shoes". We must sense his feelings and anticipate his reactions and, having done this, write what we have to say in the spirit in which we want it to be received. We must ask ourselves, "What would be my reaction to this or that?", "How should I feel about it?" Not until we have done this can we begin to think of the best way to say what we want to say.

Remember that some people are very sensitive to criticism and be careful to avoid, for example, the implied criticism in such expressions as "*Thank you for your undated letter concerning...*" and "*Please get in touch with us again if you do not understand the instructions.*" Say instead : "*We have just received your letter concerning...*", "*Please let us know if you feel we can be of any further help.*"

Business, we know, deals with goods and services rather than with people, but even so, every business transaction depends in the last resort upon the decision of some person. When writing, then, look at your message through the eyes of your correspondent ; imagine yourself to be the reader rather than the writer and try to sense the sort of reaction your message is likely to set up. It isn't difficult to do this, for when we write, "*I hope to come to your meeting*" we should write "*go to your meeting*" to be strictly correct. We speak of *coming* rather than *going* only because we are looking at the matter from our correspondent's point of view.



To fulfil its purpose your letter must be "*you* centred" and directed to the reader's interests. It must adopt the *you* rather than the *I* or *we* attitude ; your reader is much more interested in what you have to say than he is in you.

This ability to adapt himself to the point of view and outlook of his correspondent is the outstanding quality of a good letter-writer and a good letter will always be written with the reader's reactions in mind. This does not mean that you must necessarily accept your correspondent's views, but it does mean that you must so express your own as not to cause ill-feeling or offence.

The letter below is a reply sent by a wholesaler to a retail customer who owed him £270. The customer has sent a cheque for £50 on account, explaining that he was having difficulty in collecting amounts due to him from his own customers. He confidently expects to be able to settle his account in full by the end of next month, and hopes that in the meantime the wholesaler will supply the further goods now ordered.

The tone of the wholesaler's reply is unfriendly. It is likely to cause resentment, especially as the retailer has explained that he expects to settle his account in full very soon.

In the second column the wholesaler's reply is rewritten in terms that pay more regard to the retailer's probable reactions and are less likely to cause offence.

GENERAL ADVICE—A SUMMARY

We cannot do better than conclude this section by summarizing some of the advice given by Sir Ernest Gowers* to officials who have letters to answer. We are indebted to Her Majesty's Stationery Office for permission to use the passages quoted.

The reply sent

Dear Sir

Your letter of the 3rd inst., with cheque for £50 on account, is to hand.

We note what you say as to the difficulty you experience in

The reply suggested

Dear Mr.

Thank you for your letter of the 3rd enclosing your cheque for £50 on account.

We are sorry to learn that you are having difficulty in collecting

* *Plain Words* (HMSO), 1984, pp. 14-22.

*The reply sent*

collecting, but we are compelled to remark that we do not think you are treating us with the consideration we have a right to expect.

It is true that small remittances have been forwarded from time to time, but the debit balance against you has been steadily increasing during the past twelve months until it now stands at the considerable total of £270.

Having regard to the many years during which you have been a customer of this house and, generally speaking, the satisfactory character of your account we are reluctant to resort to harsh measures.

We must, however, insist that the existing balance shall be cleared off by regular instalments of, say, £50 per month, the first instalment to reach us by the 15th instant, and that in the meantime you shall pay cash for all further goods, we are allowing you an extra $2\frac{1}{2}\%$ discount in lieu of credit.

We shall be glad to hear by return that you agree to this arrangement, as otherwise we shall have no alternative but definitely to close your account and place the matter in other hands.

Yours faithfully

The reply suggested

amounts due to you from your own customers, but at the same time do not feel that we should be expected to carry the burden of this.

We value the payments you have made from time to time and your efforts to reduce the amount of your account with us, but we are concerned that the outstanding balance should have steadily increased during the past year to the now considerable sum of £270. Because of your long connection with us and the generally satisfactory state of your account we have no wish to press you unduly, especially as you hope to be able to settle your account in full by the end of the month.

Should you not be able to do this we feel it not unreasonable to ask you to clear it by monthly payments of, say, £50, commencing on the 15th of this month. In the meantime we shall be happy to supply further goods on a cash basis, and to allow you an extra $2\frac{1}{2}\%$ discount in lieu of credit.

We shall be glad to learn that you agree to the arrangement suggested, since we sincerely wish to avoid either closing your account or placing the matter in other hands.

Yours sincerely



Answer the question

Study your correspondent's letter carefully and be sure you know what he is asking before you attempt to reply. It is frustrating to receive only some of the information asked for.

"Adapt the atmosphere of your letter to suit that of his. If he is rude, be specially courteous. If he is muddle-headed, be specially lucid. If he is pig-headed, be patient. If he is helpful, be appreciative. If he convicts you of a mistake, acknowledge it freely and even with gratitude."

Write naturally

Avoid formality if you can. Try to write in a tone that is natural and friendly. To shed formality may not be easy, for "the old style still shackles the new". Even so, you must try. It is still the fashion to start off with *In reply to your letter*—an opening that often leads to awkward constructions. It is a phrase you would not think of using when replying to a friend, nor is it always necessary to use it in a business letter.

"Do not think it necessary", writes Sir Ernest, "always to begin by a reference to your correspondent's letter ; use your judgment. See if it will not do to give your letter a heading and then go straight to the point without any frills If you cannot make the opening *In reply to your letter* run on naturally, but feel bound to begin with a reference to the letter you are answering, make it a complete sentence, as for instance : *I have looked into the question of so-and-so about which you wrote to me on such-and-such a date, or I am writing in reply to your letter of ...* The difficulties created by the need to live up to the words *In reply to your letter ...* are responsible for half the icicles that so often strike a chill to the heart of the readers' of letters of this type."

If however you feel you must begin with *In reply to your letter* make sure that you introduce the next part of the sentences with the pronoun *I* or *We*. You cannot say *In reply to your letter, the goods you ordered have been sent today*, since it establishes a wrong relationship between the opening phrase *In reply to* and *goods*, the subject of the sentence. It is *you* and not *the goods* who are replying to the letter.



Avoid wordiness

Choose words with care and use them with economy ; be as brief as clearness and courtesy permit.

"Use no more words than are necessary to do the job. Superfluous words waste your time and official paper, tire your reader and obscure your meaning. There is no need, for instance, to begin each paragraph with phrases like *I am further to point out, I would also add, ...* Go straight to what you have to say."

Prefer the short sentence

In the interests of clearness prefer the short sentence to the long.

"Keep your sentences short. This will help both you to think clearly and your correspondent to take your meaning. If you find you have slipped into long ones, split them up."

Avoid commercialese

"Avoid the type of commercial expressions fashionable at the beginning of the century, and which with some writers still persist.

"Avoid commercialese expressions such as *same* as a pronoun ('I have received your letter and thank you for same'), *re your letter to hand, beg to inform, party* (for person) and *enclosed please find*. ... Some of our mentors would include *ult., inst.,* and *prox.* in this ban, and there is no conceivable reason for preferring them to the name of the month, which has the advantage over them of conveying an immediate and certain meaning."

Choose the simple word

Prefer the simple word to the more unusual. It is more likely to be shorter and will certainly convey the message more clearly.

"Of words with meanings equally precise choose the common one rather than the less common. ... Do not say *advert* for *refer* ; or *state, inform* or *acquaint* when you might use the words *say* or *tell* ; or *regarding, respecting, concerning* or *in relation to* when what you mean is *about*. ... Do not say *thereof, thereto, therein* or *thereunder* ; use the preposition with the appropriate pronoun—*of it, to it, etc.*"



Although the advice in *Plain Words* was written for civil servants, it applies equally to the business-man.

Be precise

Use expressions with precise meanings. When acknowledging a letter, refer to it by date, subject and reference number (if any). When referring to dates mention the month by name and avoid using *instant* or *inst.* (for the present month) *ultimo* or *ulto.* (for the past month) and *proximo* or *prox.* (for the next month). Say, *Thank you for your letter of 25th October concerning.* ... If the information you are seeking is needed urgently, say, *Please let me know at once* and not *as soon as possible*. Never *acknowledge receipt of a favour*, but state precisely what you have received—a *letter*, or better still, an *enquiry*, a *quotation*, an *order*, or whatever you have received.

Avoid also using such vague expressions as *considerable quantity*, *reasonable price*, *appreciable rise* and, instead, state the quantity, the price and the extent of the rise.

EXERCISES

1. Rearrange the following extracts from letters so as to make what improvements you consider to be necessary :

A

(a) Replying to your enquiry of the 5th inst., the quotation we sent you only relates to goods ordered during this month.

(b) Our traveller will pay you a call on Monday next with samples of our goods for the coming season, when we trust you will favour us with an order.

(c) All communications should be addressed to the secretary of the company, when they will receive prompt attention.

(d) Your esteemed letter of the 4th inst. duly received, and I read with much pleasure your account of your interview with our traveller.

(e) I have to acknowledge receipt of your authorization and have duly registered same.

(f) In reply to your enquiry of yesterday, the external decoration of the house is expected to be completed by the end of this week.



(g) I have to inform you that the goods arrived this morning, and would also add that we are very pleased with same.

(h) We are in receipt of your postcard of the 3rd inst. and beg to inform you that the samples of artificial silk were dispatched to you yesterday.

(i) We duly received and thank you for your enquiry of the 17th inst. and have pleasure in quoting you for the charcoal as follows.

(j) We beg to enclose herewith a price-list, trusting to receive a continuance of your patronage and assuring you that, at all times, our best attention shall be given to your commands.

B

(a) We acknowledge receipt of your letter of yesterday's date, and note that you are in a position to supply the timber we require.

(b) We should be glad if you will telex us Friday afternoon your lowest price for flooring tiles.

(c) Replying to your favour of the 15th inst., we beg to enclose draft proposal from our contractors.

(d) We beg to confirm acceptance of your offer of 300 tons of "Sunbrite" fuel.

(e) We have much pleasure in handing you herewith a booklet entitled *Everything Electrical*, wherein you will find brief descriptions of the many articles we supply.

(f) In the matter of price we believe that our figures will, as formerly, show to our advantage when compared with those of any other maker.

(g) We have great pleasure in advising you that, on and after the 1st prox., Mr Walter Barton, the eldest son of our senior partner, will be admitted a member of the firm.

(h) I beg to inform you that, owing to the decease of my friend and partner, Mr William Morris, I have taken into partnership Mr Robert Anderson, late of Emberson & Co., Glasgow.

(i) In thanking you for your valuable and much esteemed patronage in the past, permit us to inform you that we have recently acquired more extensive premises.



(j) I have to inform you that the registered offices of this company have been removed to more central premises at 140 Long Acre WC2E, to which all communications should in future be addressed.

2. The following is a reply to a letter from a customer regretting his inability to settle his account, the reason given being the small demand for goods recommended as a good selling line by the supplier's traveller. Reconstruct it so as to improve its tone as you think necessary :

Dear Sir

We beg to acknowledge receipt of yours of yesterday's date, in which you intimate that you are unable to make a settlement just now, but hope to remit part of it in a week or two. This is not satisfactory. Far from the goods being slow-selling, we have had from dealers in your town no less than fourteen repeat orders, some of them for large amounts. We cannot but think that had you actively pushed the sale of our goods you would long ago have exhausted your stock. Anyhow, it is hardly fair that you should expect us to suffer from your own failure ; and, though we have no desire unduly to press you for payment, we must ask you to remit us the whole amount due, on or before the 16th of next month.

Yours faithfully

3. The following is a rude and angry letter sent to a firm of heating engineers who failed to complete a central-heating installation by the promised date. Replace the letter by one more suitable and more courteous, stressing the inconvenience to which you are being put and pressing for early completion of the work :

Dear Sir

I have received your letter explaining why you did not complete the installation of the central heating by the date promised. I am afraid I am not at all satisfied with the reasons you give for the delay ; they sound very much like excuses and are not in the least convincing.



I now wonder whether, when you promised to complete the work by 9th May, you really felt you could do so. Your later promise to recommence work on the installation you have also failed to keep, nor have I received the courtesy of an explanation why. It is evident that the promises you make are not to be relied upon.

My only concern now is to get the installation finished and in working order as soon as possible, and I now hope you will do something about it. I propose to give you another ten days in which to complete the work, and if by that time you haven't done so I shall take it out of your hands and arrange for it to be completed by another contractor.

Yours faithfully

4. The following is an exact copy of a letter received from a firm of office-equipment suppliers. Correct its many faults :

Dear Sirs

Order No. 9238

We are in receipt of your letter dated the 11th inst. and note your remarks. We are very concerned at the complaint you have made, and wish to offer our sincere apologies.

We would point out that we sell quite a number of these stools during the course of the year, and a complaint such as this has never arisen before, and we have taken this matter up with the workers very severely, and trust that we will be able to advise you of their explanation of this defect in the near future.

However, we hope to be able to despatch to you within the next few days, eight new sets of rubber feet, and trust that this will solve your problem.

Apologising once again for the inconvenience caused and assuring you of our best attention at all times.

Yours faithfully

5. Reconstruct the following letter, arranging the various ideas in such order and using such language as will make the reader's task easier :



Dear Sir

I am now in a position to advise you that the builder has committed himself to the completion of the central heating installation and other work by the second week in May at our new bungalow at No. 14 Basildon Avenue, Cleveleys. I wrote to you earlier on the subject on 1st April last.

The situation of the various radiators has now been agreed with the builder, and also the towel rail in the bathroom, and these will affect of course the cutting out of the carpets you are providing us with, and I will advise you directly when the position makes it possible for us to have them laid.

The material for the curtains is a metre and a half in width, and if you will advise me as to what length of material will be necessary I will arrange to acquire the material for them. The pattern consists of stars. It is repeated at intervals of about five centimetres. It is a close one. We also desire to make use of the same material for the pelmets. I take it that you will be in a position to furnish the necessary linings for the curtains. We shall require them, that is the curtains, to fall below the window sills to approximately the levels of the radiator tops. The radiator in the front bedroom will approximate to 60cm high from the floor. In the lounge it will be 50cm. We shall be able to acquire a suitable material for the curtains in London. The actual making and fitting are matters than can be given consideration subsequent to our moving in. It is our wish that they should be arranged on runners in such a manner that it will be possible to draw and close them by cord from one end. The runners should preferably be plastic rather than brass.

I hope you will be able to do the needful.

Yours truly

6. Imagine that while away from home you have lost an umbrella, raincoat, or other accessory. You think you may have left it in a shop which you visited. Write to the manager asking him if it has been found there.

(RSA)



7. Write a letter to a friend recommending a certain secretarial course which you yourself have taken, giving some particulars about the course, and referring to the benefits you have derived from it.

8. You have recently bought a new typewriter, but it is not giving you satisfaction.

(a) Write a letter to the makers, giving reasons for your dissatisfaction, and asking them to send a representative to call on you.

(b) Prepare the reply of the maker to the foregoing letter, expressing his confidence in the machine, and stating that he is arranging for a representative to call to examine the machine and advise you about its use and care.

9. Imagine that you have just taken over a well-known and popular fabric stores, the services of whose staff you will be retaining. Prepare a suitable circular letter to be sent to the stores' former customers, notifying the change of ownership and inviting continued custom.

10. A fire has taken place in one of the departments of a large general stores of which you are manager.

Draft and set out in proper form a circular letter to be sent to the stores' customers, notifying that the department will be temporarily closed, and that a certain amount of stock, slightly damaged, will later be on sale in other departments. It is hoped to re-open the department in about three weeks' time with entirely new stock.

11. Mr Abel Whitehead, Office Manager, Wilkinson, Sons & Co. Ltd. is interested in a new "Ajax" duplicating machine which he has seen advertised in *Office Magazine*. The magazine contains a long and complimentary article on the machine. He instructs his secretary to write to the manufacturers asking them to arrange for one of their representatives to phone and make an appointment to demonstrate the machine. There is a prospect of an order for several of these machines if the demonstration proves satisfactory. As Mr Whitehead's secretary write, or type, the letter for him to sign.

12. The secretary of an engineering firm talks to his secretary as follows :

"During last July Anderson & Sykes Ltd. installed central heating in the new offices, but the system isn't at all satisfactory. For one thing the radiators don't warm up as they should, nor does



the thermostatic control seem to be functioning. Ask them to come along as soon as they can to check the installation thoroughly and make whatever adjustments may be necessary. I want to be quite sure that the system is in full working order before winter sets in. Write a courteous letter to them. I will sign it myself."

13. Write one of the following letters :

(a) From a manufacturer to a customer who has used his own vans to return certain goods supplied in excess of his order. As from the manufacturer, apologise for the inconvenience caused to the customer and suggest that he submit a claim for the expense incurred in returning the goods. Tell him that the amount will be credited to him in his next account.

(b) From the secretary of a firm that uses the services of an office-cleaning agency. For some weeks past the firm's offices have not been cleaned properly, and after writing a letter of complaint you find that it was sent to the wrong agency. Write a letter of apology for the mistake.

14. Write one of the following letters :

(a) To a customer who is slow in settling his accounts. He is a valued customer and you don't want to offend him. Inform him that your own commitments are based on an expectation of prompt payment from your customers and appeal to him for cooperation so that you may conduct your own financial arrangements on a sound basis.

(b) A customer complains that you have not credited him with the value of damaged goods which he claims he returned to you five weeks ago. Reply to his letter and inform him that you have no trace of the goods having been received and ask him for further details, including particulars of the goods, the date on which they were returned, by what method, and to whom they were delivered.

15. Write one of the following letters :

(a) From a textile manufacturer to a customer whose orders in recent months have tended to fall off. Invite his attention to some new fabrics that are selling well in other towns and hope he will be interested. Mention that on orders received before the end of next



month a special discount of 5 per cent will be allowed on these fabrics in addition to the normal trade discount. Stress the importance of prompt ordering as present demand for the fabrics is heavy.

(b) From the secretary of a company to the manager of a fashionable restaurant, where he wishes to make arrangements for a centenary dinner-dance for his firm's employees and their guests. His letter contains full particulars of the requirements as to date, time, approximate numbers and food, and enquires about cost. It also asks for suggestions that would help to make the occasion a memorable one.

APPLYING FOR A POST

If you are still at school or college you will one day be applying for a job. The following may help you.

First, and most important of all, you must have the qualifications needed. The best letter in the world will not make up for lack of experience or ability. But if you really believe that you can competently handle the job, then go ahead and apply.

How to Apply

You may make your application in either of two ways. You may write a letter and with it enclose a résumé (a c.v.) of your experience and background or you may write a comprehensive letter containing all the information you need to give. The former arrangement has two merits to commend it. First, the letter you write gives you a chance to reveal something of your personality and of your attitude to work; secondly, the résumé provides a ready means of referring to factual details. Your prospective employer will appreciate both.

The covering letter

To serve its purpose your letter must be something more than a mere covering letter forwarding an enclosure. You must not neglect the opportunity it affords to show your ability to write a good business letter, and to stress those aspects of your qualifications most likely to be of special interest. You must express yourself concisely, yet attractively. Your letter must be correctly addressed, sensibly punctuated, and properly spelt. It must be business-like in appearance, that is



to say, well arranged, and not written or typed on paper that is more suitable for social than for business purposes. Use plain, good quality white paper of either quarto or international A4 size, with matching envelope. Your letter will be half judged before it is even read, and the slightest failure in any of these matters may be enough to seal your fate at once ; carefully prepared, however, it may put you in the lead even before the interview takes place.

If the post you are applying for includes typing as part of the work your application should certainly be typed, and signed *in ink*. Even if the work does not include typing, it is advisable to type the letter unless you are asked to apply in your own handwriting, or the post is one of a purely clerical or book-keeping nature. Not only is a typed application business-like, but it also makes for easy reading, and an employer handling fifty or more applications will naturally welcome anything that makes his task easier. Moreover, a well-typed application attracts attention and creates a favourable first impression. Even so, many employers still like to see a specimen of candidates' handwriting, and if your application consists of a covering letter with a résumé, and if the covering letter is short, it should be handwritten and the résumé typed.

What to include

If you are asked to write to a Box number, address your letter to "The Advertiser, Box No. ...". You can then quite logically start your letter with the salutation "Dear Sir". Confine yourself to information in which the advertiser is likely to be interested and do not include particulars of minor examination successes in subjects that have no bearing on the post applied for, but on the other hand, give details of your training and of your highest successes in relevant subjects.

Testimonials are of little practical value since candidates submit only testimonials that are favourable, and so they are rarely asked for nowadays. But if they are, do not send the originals since they may not be returned ; send copies only and take the originals with you should you be called for interview.

The terms of your letter must be specific. General statements such as "*I am an experienced typist*" and "*I have been employed by Lamb & Co. for three years*" do not help an employer very much. Give



him details of your ability to type—mention your typing speed and the kind of work you have been engaged on. He will then know what to expect from you. Likewise, in the matter of references do not say, "*I am able to provide references, if required*", but give the names and addresses of persons who are willing to speak for you, having, of course, first obtained their consent. Mention also the capacities in which they have known you.

It is from your résumé that an employer will be able to assess what you can do now. But he may be more interested in the kind of person you are and in how you are likely to develop in the next five or ten years, or more. He can best judge this from the way in which you enlarge on the details given in your résumé. That is why your letter is important. If you think it will help, enclose a photograph, but let it be small and business-like.

Planning the letter

Your application letter is, after all, the first important business letter you will write, and it is well worth while to spend time and care on it. It is a letter in which you are trying to sell your services, in much the same way as a sales representative sells the products of his firm. It must therefore be attractive, persuasive, and convincing, but always truthful and straightforward. Never make claims you cannot justify, but by all means show a proper appreciation of your qualifications and say, "I can", rather than, "I think I can".

Figure 1 in page 196 gives an example of an application letter, but it is intended only as a guide and not for imitation. Never copy someone else's letter, but be original and write your own. It is *your* personality, *your* attitude to work, and *your* outlook on life in which the employer is interested.

Remember, too, that yours is probably only one of many applications. You must therefore make it stand out from the rest. Stress what you can offer that is different in kind or degree from what other candidates can probably offer—a second language for instance. Give it an interesting send-off. Phrases such as "*With reference to your advertisement in ...*" and "*I am writing to apply for the post of ...*" are overworked and make tedious reading for anyone faced with a profusion of them. Try to start your letter with something a little more interesting.



For example :

Immediately I saw your advertisement in ... for a private secretary I felt it was just the kind of post for which I have the qualifications and for which I have been looking for some time.

Visualize the kind of work the new post involves or, better still, find it out if you can and then stress any qualifications you may have for that sort of work. If, for example, attendance at meetings and preparation of reports on them is involved, make an important selling point of any experience you may have had in this field.

Show that you are genuinely interested in the post offered, and avoid suggesting an overwhelming interest in yourself by cramming your letter with questions about salary, superannuation, sick pay and holidays. The purpose of your letter is to get an interview and these are matters you can suitably discuss at the interview, if you get one ; if you do not get an interview they cannot concern you. Unless asked to do so, make no mention of salary, except perhaps to say that it is a purely secondary consideration. Should the advertisement ask you to state a salary, deal with the matter tactfully. You can do so in a number of ways :

Say you are prepared to accept any salary which the firm ordinarily pays for the type of work ;

OR,

if you are not prepared to move except for more money, mention your present salary and say you hope there would be some improvement on this ;

OR,

if you wish to be more precise, find out what is normally paid by other firms and then suggest a range—say, £5,000 to £5,500 rather than a specific figure.

A little flexibility of this kind will probably help you.



26 Gordon Road
CHINGFORD E4 6AT

15 May 19.....

The Personnel Manager
Leyland & Bailey Ltd
Nelson Works
CLAPTON E5 2QA

Dear Sir

I feel I have the necessary qualifications and experience needed for the position of private secretary to your managing director, advertised in the Daily Telegraph.

When I left Woodford County High School at eighteen it was intended that I should go to University College, London, to read modern languages, but owing to my father's death I was unable to accept the place offered. I then decided to train for secretarial work and, as you will see from the résumé enclosed, successfully completed a two-year course at the Bedford Secretarial College.

My first post, with Babcock, Harris & Co., called for high standards of care and accuracy in shorthand and typewriting, often in conditions of urgency. This experience has been most valuable. I left college with speeds of 150 and 50 words a minute in shorthand and typewriting respectively, and these speeds I have at least maintained.

As personal secretary to the managing director of Reliance Cables I regularly attend and make reports on meetings and interviews, receive callers and, in his absence, make minor decisions and deal with much of his correspondence on my own initiative. I also make detailed arrangements connected with his attendance at conferences both in this country and overseas, and deal with many of his personal matters such as payment of accounts, renewal of licences, etc.

The kind of work in which our company is engaged particularly interests me and I welcome especially the opportunity it would afford to use languages. Having spent much time on the Continent I speak and write French and German well and hold G.C.E. passes at 'A' level in both.

Enclosed are Copies of testimonials by Mr. S. Astins, C.B.E. and Canon J. Bardeley. These, and the references given in the résumé will I feel sure vouch for my ability to get on well with people and to work happily and efficiently. I like responsibility, enjoy the challenge of new situations, and derive much pleasure from improving my abilities and from helping others to improve theirs.

I hope I may be granted an interview, when I can explain my qualifications more fully.

Yours faithfully

Miss Jean Carson

Fig. 1. *Letter of application.*

The letter must be well arranged and business-like in appearance.

The résumé

The résumé will provide your personal details and a summary of your qualifications. It must therefore be thought about and prepared with care. Since it is the source from which you will select the items you wish to stress, it must, of course, be prepared before you write your letter.

It must be attractively set out. The items summarized must consist only of bare facts, and be classified and grouped under concise headings in a way that makes for quick and easy reference (*see* Figure 2 in page 198).

You will include facts about your education, examination successes, training and special qualifications, present and previous employment, with dates. Personal details will include your age (or date of birth), whether you are single or married, the number of children, your health, outside interests, and so on. Particulars of persons to whom reference may be made should be given at the end ; two or three are usually enough. The reference of a person leaving school will usually be to the head. An applicant with business experience should refer to present or previous employers.

Courtesy requires that names and referees should be given only after you have requested and obtained permission. It will enable referees to reply to enquiries more helpfully if you have given them some details of the post for which you apply.

Ten Commandments

1. Remember that the immediate purpose of your letter is not to get the job, but to get an interview.
2. Prepare your application to stand out from the rest ; make sure it is of good appearance—well typed and attractively set out. You will have many competitors.
3. Don't make exaggerated claims, or over-use the "I". "Modesty will serve you better than conceit."
4. Avoid writing a starchy letter; write sincerely and in a friendly tone, but without familiarity.
5. Avoid discussing salary, except to say that it is a secondary consideration.

APPLICATION BY JEAN CARSON

26 Gordon Road Chingford E4 6AT
(Telephone : 01-524-3546)

PERSONAL DETAILS

Age : 26 ; Single
Health : Excellent
Photograph : Enclosed

Special Interests : Music, Languages
Activities : Hockey, golf, swimming

EDUCATION

Wordford County High School, 19... to 19... G.C.E. 'O' level 7 passes
'A' level 3 passes

Bedford Secretarial College, WIY 2EB, 19... to 19... Seretarial Diploma

(a) Subjects studied :

English	Secretarial Duties	Accounts
Shorthand	Commercial Mathematics	French
Typewriting	Current Affairs	German

(b) Practical Training :

Typewriters (all standard makes, including electronic)	Duplicators (Gestetner, Roneo, Banda)
Telephone switchboard	Dictation machines (Dictaphone, Emidicta)

(c) Special awards :

Royal Society of Arts : Silver medal for Shorthand. 150 w.p.m. Governor's prize for first place in College examination

(d) Activities :

Member, Students' Union committee
Vice-captain, Hockey, first team

BUSINESS EXPERIENCE

Shorthand-typist	Secretary to Managing Director
Babcock, Harris & Co	Reliance Cables
Solicitors	Vicarage Road
60 Kingsway Wc2B 6HG	Leyton E10 9BN
(September 19... to March 19...)	(April 19... to present)

REFERENCES

Dr. R G Davies, Principal, Bedford Secretarial College WIY 2EB
Mr. W Harris, Partner, Babcock, Harris & Co, 60 Kingsway, Wc2B 6HG
Mr. W J Godfrey, OBE, Managing Director, Reliance Cables,
Vicarage Road, Leyton E10 9BN

Fig. 2. *Résumé of qualifications.*

The items summarized must consist only of bare facts,
and be grouped for quick and easy reference.



6. Don't suggest you are applying for the job because you are dissatisfied with your present one.
7. Don't suggest that you find your present work boring; on the contrary, make it quite clear that you enjoy it.
8. Make your covering letter informative; not too long, but to the point.
9. Give the details in a carefully planned résumé.
10. After the interview write appreciating the courtesy shown ; you will create a good impression by doing so.

EXERCISES

1. On 25th April James Loeber applies for the position of Cashier/ Book-keeper advertised in the *Evening News* by J. Wilmot & Sons, Bankside Mill, Darlington. Applicants are required to state salary. The person appointed would be responsible for handling cash and for keeping all books of account. Loeber is 27, holds an RSA certificate for advanced book-keeping, and has had ten years office experience with three different firms, from two of which he encloses copies of testimonials. Write a suitable letter of application.

2. From the Situations Vacant column of any newspaper select a vacancy for which you consider yourself qualified, and write a letter of application.

3. Write letters of application in answer to the following advertisements :

(a) Clerk, 17-20, wanted for invoicing. Must be rapid and accurate with figures. Previous experience desirable, but not essential. Address full particulars, age, salary, etc. Box 321, *Daily Telegraph*, Fleet Street, EC4N 5AB.

(b) Private Secretary required for Sales Manager. Must be expert shorthand-typist, with good education. Good appearance and personality essential. Experience in similar post desirable. Apply R. Thomas & Arnold Ltd., Willow Bank, Leeds LS11 2QA.

4. Write a letter of application for a post, just advertised, as sales assistant in the household equipment department of a large local store. You are interested in prospects of promotion and pension scheme. Deal with these matters tactfully.



5. Answer the following advertisement :

Experienced shorthand-typist required for local solicitor's office. Must be able to work without supervision and on own initiative. Write, stating age, education, experience, and salary required, to C. Hindley & Co., 25-27 Pendleton Street, Manchester M4 3QP.

6. Write a suitable reply from an eligible reader of the following press advertisement and attach a brief summary of her career :

SECRETARY/SHORTHAND-TYPIST required by international group. Good shorthand and typing speeds and working knowledge of Spanish. Hours 9-5, 4 weeks' hols. Age, sal., experience and other material details. Box 542 *Daily Telegraph*, Fleet Street, EC4N 5AB.

7. Write a letter of application in answer to the following advertisement :

Well-educated private secretary required by managing director of large firm of constructional engineers. Applicants must be between 25-35 years of age, with good shorthand and typing speeds, and a working knowledge of French and German. Must have initiative and personality. Write to personnel manager, Hardwick & Long Ltd., Victoria Buildings, Liverpool L5 3TN.

8. Write a letter of application for the post of Private Secretary of a professional institution. Give details of your experience and qualifications.

(ICSA Pt. 1)

PLANNING THE LETTER

There are four main reasons for writing business letters :

(a) to provide a convenient and inexpensive means of communication without personal contact ;

(b) to seek or to give information ;

(c) to furnish evidence of transactions entered into ;

(d) to provide a record for future reference.

There is also an important incidental purpose—that of building goodwill by creating in the mind of the reader an impression of the writer's organization as one that is efficient, reliable and anxious to be of service.



If letters are to fulfil these requirements effectively, hasty composition will not do. Letters must be carefully thought out and planned.

First consider what you want your letter to do. Is it to seek or give information or advice, to promote a sale, to get an interview, to remedy a grievance, or merely to create good will? Think of the person you are writing to. What sort of a person is he? What does he hope or expect to get from me, and what sort of reception is he likely to give my letter? Not until you have answered these and similar questions can you say what should be said in the way most likely to achieve the result you are after. No letter can be completely successful unless the writer adopts the attitude of looking at the matter from the reader's angle. The temptation to think about ourselves and our own problems is always great, but the most effective letters are those which concentrate on the needs and interests of the reader and take into account *his* problems and *his* convenience. We cannot dispense with the *I* and the *We* when we write letters, but we can emphasize the *You* and the *Yours*.

Planning is as necessary for a business letter as it is for a social event or a demonstration. Whenever you have attended a social function that has run smoothly you may be sure that its details had been carefully thought out beforehand. And have you ever attended a cookery demonstration that has not been carefully planned—where the mixing bowl was not there or one of the ingredients was missing? This is the sort of thing that may well happen to a business letter that has not been planned. Information needed may not have been sought, or information sought may not have been given. In either case there is inconvenience and possibly annoyance, and at least one more letter is needed to put matters right.

To plan a successful letter you must do three things :

- (a) You must assemble the relevant facts.
- (b) You must select the right approach.
- (c) You must be clear about what you want to say, and prepare a plan.

DRAFTING THE LETTER

If your letter is an important one it may be necessary to prepare a draft. Don't depend on starting your letter with *Dear Sir* in the



hope that the greeting will inspire you. It won't. First think out what to say and set it down in rough draft form, point by point. This in the end you will save time you would otherwise waste in making one attempt after another until a satisfactory letter emerges.

No one but yourself need ever see your draft, so don't worry if at first reading it doesn't sound well. The important thing is to set your thought down on paper. Never mind if they are not in the right order, or if your sentences are not phrased in the best way. You can do the polishing-up later. Then read your draft through, imagining yourself to be the reader of the letter and not the writer. If possible, read it through aloud. Many business letters, or parts of them, are at some time or other read at meetings or over the phone to someone who has to be told or consulted.

As you read through your draft ask yourself such questions as the following :

(a) *Can I shorten my letter without in any way detracting from its clarity*, e.g. by deleting unnecessary words or condensing wordy phrases? In the sentence, *A knowledge of German is an essential condition of the appointment, and a knowledge of French would be a distinct asset*, the words *essential* and *distinct* add nothing to the meanings of the words they qualify and should be left out. The following sentences could both be shortened by using the single words in brackets to replace the phrases in italics :

The attitude of our competitors *in relation to* (towards) our activities is unreasonable.

Rates of pay vary *in relation to* (with) length of service.

In the sentence, "*I would point out that* we cannot extend the offer beyond the end of this month" the words in italics should be omitted as mere padding.

(b) *Does my letter contain any expressions so badly phrased as to give offence? I am too busy to see you tomorrow* is good plain English, but it is also blunt to the point of being rude. It would be much better and less hurtful to say, *I regret I cannot make an appointment to see you tomorrow*.

(c) *Have I made any claim I cannot make good*, or said anything that could be taken as libellous? If, for example, you complain about the standard of service provided or the quality of goods supplied,

you have every right to say, *I am far from satisfied with (Or I do not accept) your explanation, and Your advertisement is grossly misleading, but you cannot say, Your representative is grossly incompetent, or You knowingly misled me without laying yourself open to a legal action for defamation.*

A well-thought-out letter is likely to be shorter and more to the point than one not previously thought out. And there is more life in a short well-thought-out letter than in a wordy long one.

Drafting of Report

1. DEFINITION

A report is an organized statement of facts relating to a particular subject, prepared by the writer or writers after an independent inquiry or investigation and presented to the interested persons, with or without opinions or recommendations. Report may be written by an individual or a constituted body, e.g. a Committee or Subcommittee or Board of Inquiry, at stated intervals and as a matter of routine or on special occasions after a special inquiry instituted by them on the instructions of a superior body.

2. TYPES OF REPORTS

Reports are usually of two kinds : (a) Ordinary and (b) Special.

Ordinary Reports are prepared and presented at stated intervals in the usual routine of business. Generally they contain a mere statement of facts, in detail or summarized form, without any opinion or recommendation and seeking merely to convey some information or progress on some matter e.g. Report of Directors to the Annual General Meeting or Auditor's Report to the Annual General Meeting. The facts are usually arranged chronologically (i.e according to time of occurrence of some events) or subjectwise. A Special Report, on the other hand, is prepared by the individual or body entrusted with some special inquiry and presented to the superior body requiring it. It usually contains the opinion or recommendations of the writer or writers supported by the facts and arguments upon which the opinion or recommendations are based. If an Ordinary or Special Report has to be presented before a meeting of the superior body, it should be placed as an item of the agenda of such meeting.

A Report may also be : (a) Formal, or (b) Informal.

A Formal Report is prepared in the prescribed or recognized form and is presented according to the established procedure and through the proper channel. Reports submitted by officials or committees of

constituted bodies (e.g. Companies, Co-operative Societies, Local Bodies, etc.) are usually formal reports. An Informal Report, on the other hand, does not follow any prescribed form or procedure. It usually takes the form of a person-to-person communication and may even be set up in the letter form.

The formal reports of a Company are of two types : (a) Statutory and (b) Non-statutory.

(a) Statutory Reports are those which are required to be prepared by the Directors or the Secretary of a Company for submission to the Registrar of Joint Stock Companies under the provisions of the Indian Companies Act. Some of the important reports of this type are : (1) Statutory Report submitted at the Statutory Meeting of the Company (2) Directors' Report to the Annual General Meeting ; (3) Annual Returns ; (4) Auditors' Report ; and (5) Reports by Inspectors appointed to investigate the affairs of the company.

(b) Non-statutory Reports are those which are not required under the provisions of any law, but have to be prepared to help the Directors arrive at proper decisions for the efficient control and organization of the business. They are prepared whenever the exigencies of business demand it, by the Secretary or by the Directors or their Committees for submission to the shareholders, directors, employers or committees and sub-committees.

3. PREPARATION OF REPORTS

We have already seen that a report is an organized statement of facts leading to some conclusion and with or without some recommendations of the writer. The main purpose of a report is to help the recipient know the facts relating to the subject under consideration, draw his own conclusions therefrom and take suitable action based on the conclusions and recommendations. In order to achieve its purpose the report must not only be clear, concise and logical but must also be drafted according to a recognized form and arrangement. It is, however, difficult to lay down a precise set of rules to which all reports must conform. Except in the case of Statutory Reports, where the form is prescribed by law, the nature, length and style of a report must necessarily vary with the particular circumstances of each case, the purpose to be served and the temperament of the writer.



FORM AND ARRANGEMENT

In the case of an informal or letter report, the arrangement followed in business letters is adopted. The main parts of such a report are : the heading or title, date, address, salutation, the body, complimentary close and signature. The body of the report should be divided into paragraphs each dealing with a particular point or subject. If necessary, suitable sub-headings or subtitles should be used to emphasize each point. The report is usually written in a personal form and in the first person (I or We).

In the case of formal reports, usually the following arrangement is followed :

(a) **The Heading or Title** : Briefly stating the contents of the report. If the report is unusually long, it is bound up in book form and the heading or title is written on the cover or title page.

(b) **Address** : i.e. the name of the person or superior body to whom the report is being submitted. In lengthy reports a *letter of transmittal* (i.e. a letter formally presenting the report) is also included just after the title page.

(c) **Table of Contents** : It is a list of the chapters or topics contained in the report. The serial number, title and page mark of each topic is given. In lengthy reports, a *list of illustrations* (if any) is also included just after the table.

(d) **The Body of the Report** : It is the main part of the report and is made up of the following sub-sections. Sub-headings or Sub-titles are usually used to mark the beginning of each sub-section. The body is usually divided into the following parts :

(i) **Introduction** : It is made up of the *terms of reference* and the *subject of study*. Here the writer analyses the problem confronting him in the light of the terms of reference and the relevant circumstances.

(ii) **Developments or Findings** : In this part the writer presents the facts and data collected by him, upon which his conclusions will be based, and adds his commentary thereon. The data collected may include charts, graphs, statistical tables and even excerpts from other

published reports. These may either be incorporated in this part of the body or shown separately in the '*Appendix*' portion which follows the body. In a lengthy report these are usually included in the Appendix.

(iii) **Conclusion or Recommendation** : In this portion the writer draws up some definite conclusions on the basis of the facts and data presented, and after considering all aspects of the problem in hand. He then puts forward some concrete suggestions or recommendations of his own. Where the report is prepared by a committee or sub-committee for presentation to a meeting of the general body for adoption, the recommendations should be set out in the form of 'motion' or 'resolutions'.

(e) **Reference and Bibliography** : In the case of unusually long reports where the reporter had to conduct an extensive research for the preparation of the report, it is customary to add a list of references and bibliography just after the appendix to indicate the sources from which the writer has drawn his materials for the report.

(f) **Index** : Where the report is very lengthy, an index of the contents of the report is usually added after the bibliography.

(g) **Summary** : In the case of unusually lengthy reports a summary of the findings and recommendation of the report is usually appended to facilitate its consideration by the person or superior body to whom it is submitted.

(h) **Signature** : All reports should be dated and signed by the person or committee, submitting it. If it is a committee or sub-committee and the report is unanimous, the signature of the chairman will suffice. If the report is important, all the members may sign. If it is not unanimous the report may be signed only by the assenting members, the dissenting members may submit a separate minority report or they may sign the majority report with notes of dissent.

REPORT WRITING

As with the form and arrangement, no precise set of rules can be laid down with regard to the writing of reports, especially the language and style to be adopted. There is no scope for dogmatism in this respect. Any language and style may be adopted in drafting reports so long as they serve the main purpose for which the report



is being written. The language and style must necessarily vary with the temperament of each writer. However, some general principles may be laid down which will go a long way in helping the report writer to produce a clear, concise and logical statement of facts, at once forceful and accurate :

(1) The language should be simple, clear and unambiguous. Short sentences should be used as far as possible.

(2) The phraseology should be adapted to suit the occasion. No technical terms or business phraseology should be used which are not likely to be understood by the person(s) for whom the report is intended.

(3) In writing reports, negative statements should be avoided as far as possible.

(4) Reports written by an individual should be written in the first person I, but reports submitted by a committee or sub-committee must be written in an impersonal manner, i.e. in the third person.

(5) The report should preferably be written in the narrative form setting out the facts, findings and recommendations in such a logical way that they present a coherent picture.

(6) The data presented in support of the recommendations should be accurate, reliable and complete. These should be properly classified, tabulated and analysed so that they can give a realistic and concrete reading of any problem under consideration.

(7) The conclusions and recommendations should be based on factual data (not impressions) and unbiased so that they can be depended upon by the recipient(s) for deciding on a course of action.

(8) The report should be as brief as possible in keeping with the purpose for which it is needed. But clearness and completeness should not be sacrificed for the sake of conciseness. The report should be to the point, using the minimum number of words and avoiding all repetitions and exaggerations. If the writer sticks to these qualities, the report will automatically remain concise.

EXAMPLES

(1) Report to Directors regarding the causes and implications of dissatisfaction among the workmen of a company.



Dated, the 26 May, 19.....

To
The Directors,
Hind Manufacturing Co. Ltd.,
Calcutta.
Dear Sirs,

As desired by you, I have made a thorough enquiry into the causes and implications of the reported dissatisfaction among the workmen of the Company and would like to submit as follows :

It seems that the primary cause of dissatisfaction is a misunderstanding with regard to the new system of wages which has been recently introduced. The workers have a feeling that undue discrimination has been made between the different grades of factory hands under the new system, and that the majority of workmen have been adversely affected by the scheme.

As I see it, the workers have not been convinced of the desirability of the scheme by the replies given by the management to the deputation that waited upon the Board of Directors. I would, therefore, like to recommend that permission may be given to another deputation to wait upon the Board of Directors, at their earliest convenience. In view of the strong feeling that exists among workmen in general, it is desirable that the whole matter should be thoroughly discussed with their representatives to come to an understanding with them.

Yours faithfully,
G.K. Mathur,
Secretary.

(2) Report to Directors regarding irregularities in the office staff, particularly deficiencies in petty cash, and suggesting safeguards for the future.

Dated, the 19th August, 19.....

To
The Directors,
The Republic Carbon Co. Ltd.

Dear Sirs,

In accordance with your wishes, I have conducted a thorough enquiry into the causes and extent of the irregularities noticed in the



office staff during recent months and particularly deficiencies in Petty Cash reported by the Internal Auditor as well as the General Cashier. I would now like to submit as follows :

In the course of my enquiry, the most serious irregularity that came to my notice was with regard to staff attendance. In the absence of any serious check on the time of arrival and departure of the office staff, late arrival and early departure have become a sort of habit with the majority of the junior staff. The result has been a general deterioration in efficiency standards and a considerable accumulation of arrear work particularly in the filing and billing departments. I think a large part of it is due to the slackness in the staff engendered by the lack of proper supervision and check in this respect. In my opinion, a considerable improvement can be effected if the departmental officers are instructed to keep the attendance registers in their rooms and the staff are asked to sign the register in their presence at the time of both arrival and departure. Moreover, suitable alterations may be made in the office rules whereby late arrivals or early departure for more than three days in a month may be penalized by the deduction of a day's privilege leave.

As regards deficiencies in Petty Cash, it was reported to me that on three occasions, when the General Cashier or the Auditor conducted surprise checks, the Petty Cash balance was found short and the petty Cashier could not satisfactorily explain the deficiency. The system of Petty Cash followed in our office is such as to encourage malpractices on the part of the Petty Cashier. Sundry amounts are advanced by the General Cashier to the Petty Cashier whenever the latter makes a requisition, without proper verification of the actual petty Cash balance. In my opinion a system of Imprest form of petty Cash should be introduced so that the petty Cash float may never exceed one hundred rupees at any time. The Chief Accountant may be requested to submit a detailed scheme on this matter.

Yours faithfully,
N. Sarkar
Secretary.

(3) General Report to Managing Director on the defects of certain systems prevailing in the office of a company. (C.U.)



To
The Managing Director,
Hira Chemicals Ltd.

Dated, the 9th July, 19.....

Drar Sir,

I have been in the service of this company as an Assistant Secretary for the last three years. During this period I have noticed certain defects in the office systems which I now beg to submit before you :

LACK OF PUNCTUALITY

I have noticed that punctuality in attendance and departure is not maintained by the members of the staff in general. Late arrival is a common fault with most members of the junior staff and also with some of the supervisory staff. Naturally it lowers the overall standard of efficiency and sometimes creates serious bottleneck in the smooth running of the office. In my view, a general slackness on the part of the supervisory staff and a defective system of recording staff attendance are mainly responsible for this lack of punctuality.

INEPTITUDE OF CERTAIN MEMBERS OF THE STAFF

Certain members of the staff are not only inefficient but are also unfit for the type of work for which they were selected. For instance, the supervisor of the filing department has hardly any knowledge or experience of the modern systems of filing in general and particularly of the working of the Alpha-Numerical system which is followed in our office. The result is frequent misfiling of important papers and consequent delay in disposal of important cases. In my view the system of staff selection followed by our office, viz. selection based on brief personal interviews and recommendation letters, is mainly responsible for this. I would suggest a system of selection through written tests, aptitude tests and personal interviews and a probationary period of a few months before the selection is confirmed.

CARELESSNESS

A general attitude of carelessness is noticeable in most of the departments. Incoming mail are not sorted in time, papers released for filing lie piled up in heaps and disposals of even important cases are delayed by two to three days. Correspondences emerging from the office lack not only an effective style of composition but also



a neat and impressive appearance. The effect is most depressing and the prestige of the company as a whole has suffered greatly from the combined effect of these defects.

In my view, the management should take immediate steps to curb these tendencies. A general shake up of the supervisory staff, standardization of the routine operations, proper planning and scheduling of each routine office work, proper allocation of work and responsibilities, publication of an office manual and a standard practice guide for the guidance of the staff—these are some of the methods which may be adopted with good results.

Yours faithfully,
S. C. Misra
Assistant Secretary.

(4) Report to the Board of Directors on the desirability of standardization of office furniture, forms and stationery.

(C.U. 1968)

Dated, the 25th May, 19.....

To
The Directors,
The National Electricals Ltd.,
Calcutta.

Dear Sirs,

In accordance with your wishes I beg to submit my report on the desirability or otherwise of standardization of furniture, forms and stationery in our Head Office.

(a) *Office furniture* : At present the selection and purchase of furniture are being done department-wise. This has led to multiplicity in the types of furniture used resulting in poor performance by workers and increase in total cost. Moreover, furniture lying idle in one department cannot be easily adapted to the use of another. Standardization, along with centralization of selection and purchase, will mean lower price owing to bulk purchase, will reduce cost of servicing and upkeep and will ensure their adaptability for different uses.

(b) *Forms* : Forms are the basic tools of all office work. At present forms used by different departments are printed centrally but these are designed departmentally. As a result, varied forms are in use which



have greatly increased the cost of printing, reduced the efficiency and output of workers and led to confusion and delay. Standardization, along with centralized designing and printing will reduce the number of types of forms in use, reduce the cost of printing, increase efficiency and output and eliminate confusion and delay.

(c) *Stationery* : Though all office stationery, viz. paper, pen, pencils, ink, carbon paper, etc. are now purchased centrally these are not standardized. Purchase of stationery of different qualities from different sources has led to increase in cost, poor performance and wastage. Moreover, the quality and performance of each type cannot be measured nor can they be adapted to different uses. Since we consume a huge quantity of stationery each year, standardization will result in large saving in cost, greater efficiency of workers and elimination of waste.

I hope that my report will convince you about the desirability of standardization of office furniture, forms and stationery.

Yours faithfully,
B. Ganapati
Secretary.

(5) Reports to Directors on the recent declining trend in sales and the immediate need for an advertising campaign.

Dated, the 5th August, 19.....

To
The Directors,
The Diamond Chemical Works Ltd.,
Calcutta.

Dear Sirs,

In accordance with your wishes I have conducted a thorough investigation into the causes and implications of the recent decline in sales and have to report as under.

A comparison of the sales of the last two quarters with those of the corresponding periods of last year reveals that sales have declined by nearly 10 per cent, although in the immediately preceding two years results were most encouraging. This seems all the more disheartening since during this period the prices and quality of our products have been maintained at their previous level.



While investigating the causes, it came to light that growing competition in the market from several rival companies has been mainly responsible for a decline in our sales. Though our products enjoy a standing goodwill in the market, dealers have sometimes found it difficult to push the sale of our products because of cheaper brands offered by the rival companies.

While, as a self-respecting business house, we cannot take resort to price cutting or advertisement 'stunts', it is equally true that we cannot any longer remain indifferent to such threats to our prosperity. In the light of the above, I strongly recommend that a well-planned and extensive Advertising Campaign be undertaken immediately to re-assert the superiority of our products and to win back the customers we have lost. Though the cost of such a campaign may be high I am confident that the results will more than justify the advisability of such expense.

I trust this report will convince you about the need of undertaking an immediate advertising campaign to stimulate the sales.

Yours faithfully,
S. N. Kahali
Secretary.

(6) Report to the Managing Director on the desirability of installing a mechanised accounting system in your office.

(C.U. 1986)

To

The Managing Director,
The Oriental Paper Co. Ltd.,
Najrul Islam Avenue,
Calcutta.

Dated, the 12th June, 19.....

Dear Sir,

According to your instructions, I have investigated the desirability of installing a mechanised accounting system in our office and have to report as follows :

The present staff in the Accounts Department is unable to cope with the growing volume of work, resulting in several problems. Ledger posting and other work are in arrear by several months and accuracy and neatness in accounting work is also not up to the mark.



The pressure of work has also led to frequent frictions among the staff giving rise to a demand for additional staff.

In my view, introduction of a mechanised accounting system will help greatly in solving these problems. The main advantage will be an all-round improvement in efficiency and output of the staff leading to elimination of arrears and reduced pressure on the staff. Moreover, use of accounting machines will reduce fatigue and strain involved in figure work, produce uniformly neat and accurate results and reduce chances of errors and frauds. The resulting increase in output will also obviate the necessity of appointing additional staff leading to economy in office cost.

Of course the initial cost of installing the system will be high. On a rough estimate, it will involve a capital cost of Rs. 80,000 and a recurring maintenance cost of about Rs. 6,000 per year. But this high initial cost will be more than offset by the improved efficiency and output of work and resultant saving in office cost. However, in my view, before installing the system the pros and cons of the proposal should be discussed with the Staff representatives to ensure their willing co-operation.

I trust this report will convince you of the desirability of installing a mechanised accounting system in our office and help you in arriving at a speedy decision.

Yours faithfully,
A. C. Sarin
Secretary.

(7) Report to the Chairman of a company on a proposal for mechanization of the office. (C.U. 1980, 1982)

To
The Chairman,
Board of Directors,
Alliance Export Import Corpn. Ltd.,
Calcutta.

Dated, the 15th May, 19.....

Sir,

As per your instruction, I have investigated into the implications of the proposal for mechanization of our office from all angles and have the honour to submit as follows :



As you are aware, our Typing and Duplicating Department and the Mailing Department are already partly mechanized. But the large increase in the volume of work in our office in the last two years warrants gradual mechanization of all the departments. In some of the departments, particularly in the Accounts and Mailing departments, the staff are over-worked resulting in errors and mistakes and causing occasional friction between the supervisory and junior members of the staff. As you are aware, these departments have already asked for additional hands to cope with the work and the management will soon have to take a decision whether to increase the staff or introduce mechanization in these departments.

The advantages which will accrue from the use of office machines will not only benefit the management, but the staff and the public as well. It will effect economy in office expenses by reducing personnel requirement by fostering efficiency and accuracy in office work, by ensuring a quick and large output at a minimum cost and by keeping the office staff happy and contented. At the same time, it will relieve the office worker from the pressure and monotony of office work, from strain and fatigue resulting from manual operation and from many other inconveniences. The customers and the public in general will also share the benefits of mechanization in the form of better and speedy service.

The extent to which mechanization will be advisable in our office, the types of machines to be purchased and the ultimate economy resulting from such mechanization must be carefully considered before arriving at a decision. The possibility of redundancy of staff in some departments as a result of mechanization cannot also be overlooked. But in my opinion a judicious re-arrangement of the staff will make retrenchment unnecessary.

I trust that my report will convince you of the necessity of mechanization in our office and will help you to arrive at a decision.

Yours faithfully,

S. M. Basu

Secretary.



(8) Report to Directors on agitation by workmen for higher bonus and threatened strike by workmen.
(C.U. 1970)

To
The Directors,
Hind Manufacturing Co. Ltd.,
Calcutta.

Dated, 14th November, 19.....

Dear Sirs,

I beg to submit below a report on the agitation by the workmen of our factory for higher bonus and their decision to go on strike if their demand is not met by the end of this month.

According to the agreement with the workers' union signed in October, 19..... we paid bonus to workers at 8 per cent for 19..... That agreement has expired. In August last, the union submitted a Charter of Demands for our consideration which included demand for signing of a new agreement and also the demand for bonus at 12 per cent for 19.....

A deputation on behalf of the workers' union met the Managing Director on October 10, 19..... when the company's viewpoint was explained to them. But it seems the workers are not convinced of the company's incapacity to pay higher bonus. Since then the workers have been continuing peaceful agitation.

In view of the mounting tension and dissatisfaction among the workers, it is desirable that the issue be reconsidered and a decision be arrived at speedily. I would recommend that another deputation of the union be invited to meet the directors at their earliest convenience. I would also request you to consider the possibility of raising the rate of bonus to 10 per cent in view of better performance of the company during the past year. Considering the good management worker relations prevailing in our factory in the past, I am confident the workers will appreciate this gesture of the company and come to a settlement.

Yours faithfully,

G. K. Mathur

Secretary.



(9) Report to the Board of Directors about the location of a new showroom proposed to be opened by the company.

The
The Directors,
Reliance Trading Co. Ltd.,
Calcutta.

Dated, the 9th April, 19.....

Dear Sirs,

In accordance with your instructions, I submit below a report on my findings about a suitable location for the new show-room proposed to be opened by our company.

Considering the nature of our clientele and the types of merchandise to be displayed in our show-room, I investigated the possibilities of three areas, viz. Park Street, A. J. C. Bose Road and Sarat Bose Road (formerly Lansdowne Road). While examining the merits of each area I have considered all the related factors, viz. quiet and healthy neighbourhood, proximity to other centres of business activities, transport facilities, customer conveniences and availability of required floor-space at economic rent.

In my opinion, a location on Sarat Bose Road near its junction with A. J. C. Bose Road will be most suitable for our purpose. It is a comparatively quiet area with adequate transport and other service facilities. New multi-storied buildings coming up in this area will facilitate renting of suitable accommodation with required floor-space and parking space. Being a newly developing area, the rent will be cheaper compared to the other developed areas. The main centres of business activities, viz. Park Street, Esplanade and Shakespeare Sarani will be within 1 to 2 kilometres of our show-room.

I hope this report will enable you to arrive at a speedy decision in this matter.

Yours faithfully,
P. N. Ahuja
Secretary.



(10) Report to the Managing Director on the nature and extent of damages by fire to the factory and the means of carrying on business during rebuilding. (C.U. 1970)

To

The Managing Director,
The Diamond Chemical Works Ltd.,
Calcutta.

Dated, 16th April, 19.....

Dear Sirs,

In accordance with your wishes I have conducted a thorough investigation into the nature and extent of damages to our factory caused by a fire which occurred on 6th April last.

The factory office, from where the fire started, has been extensively damaged. Excepting the Godrej steel safe and furniture and records lying in the Works Manager's room all other furniture and records have been partly or wholly damaged by fire. Two walls of the office-room and a part of the ceiling has also been damaged rendering the room unsafe for use. Besides, the adjoining tools shed and stores room have also been damaged partly. The money value of the total damage is estimated to be about Rs. 16,000.

In my estimate the rebuilding and refurnishing of the rooms damaged by fire will take about two weeks. Alternative arrangements will have to be made to carry on business during this period. I would suggest that the factory office may be temporarily accommodated in the Time Keeper's room near the main gate and some office furniture may be loaned from the main office to carry on the work. As the tools shed and stores room have been only partly damaged, work can go on in the undamaged portions of these rooms as work of rebuilding of the other part continues.

I hope this will enable you to arrive at a decision regarding the means of carrying on business during rebuilding of the damaged portions of the factory.

Yours faithfully,
S. N. Kahali
Secretary.

Précis Writing

A Definition

1. Précis—What it is.

Précis (pronounced prése) is actually a French word. It has, however, been naturalized in English and has found a secure place in the English dictionary. In French the word means something like "precision" or "preciseness". It can be traced to Latin "Praecisum" meaning "something cut short". It appears that both the French meaning of "precision" and the Latin meaning of "something cut short" are implied in what we understand by "précis" in its English usage. A précis by its very nature has to be both "brief" and "to the point." It amounts to judicious selection of the essentials of a given passage to the strict exclusion of the non-essentials.

There is a long catalogue of synonyms in English which mean more or less what précis does. To take some of them at random, they are : 'gist', 'abstract', 'summary', 'substance', 'epitome', 'résumé', 'condensed account', 'reproduction', 'report'. Among all of these "summary" and précis are looked upon as interchangeable terms, and one is indifferently used in place of the other. In summary however the writer allows himself a certain amount of freedom in arranging his matter, in "precis" he has to stick to a set of definite rules. A précis, for example, is usually written as a continuous single passage. A summary on the other hand can be arranged in paragraphs, if required. Among the other term a "report" need not necessarily be brief and it deals mainly with speeches and proceedings of various kinds. A "reproduction" means the writer's version of a story or poem or something he has read or heard, in his own words, drawing largely on his own memory.

2. Some definitions :

It may be useful to keep in mind some of the definitions on précis that have been suggested.



A précis is a shorter version of some passage or passages although it involves much more than the mere omission of certain parts of the original.

(F. J. Fielden : *A Guide to Précis Writing*)

A précis is a succinct digest of the essential facts contained in any piece of printed, written or spoken matter.

(G.O.E. Lydall : *A Practical Guide to Précis Writing and Indexing*)

..... précis writing means—just seizing the essential points of a story and putting them together in clear and readable shape.

(Guy N. Pocock : *A First Précis Book*)

..... the essence of précis writing (lies in) the selection of what is significant and the giving it salience

Précis writing is virtually summarising made systematic, the art of expressing in brief the purport of a document, a speech, letter, newspaper article, or of a series of documents.

(Stanley C. Glassey : *The Groundwork of Précis*)

3. Précis-writing as a Mental Discipline.

Précis-writing may be one of the finest forms of mental discipline. By repeated exercises, the student learns to discriminate carefully between the essential and non-essential. This is a most invaluable training in judgement. Further the student has to be a careful reader. He has to read with a quick, alert mind with all his wits about him. He will otherwise miss half the points which will make his précis worthless.

The student also has to observe an extreme economy of expression. He has to practise saying all that he has to say within strict limits, but not at the sacrifice of sense or essential details. So he has to keep himself well in hand all the time without allowing his taste for rhetoric or fine phrase or irrelevant details to run away with him.

The student should not only be concise; he has to be precise as well. Unless he deliberately trains himself to write to the point, his précis will be loose-knit, vague, not faithful to the contents, and having a tendency to exceed the proper word-limit. With such characteristics, it will not at all be précis worth the name.

The student has to deal with various types of reading matter covering the widest possible range of human interest. He will thus



almost unknowingly pick up odds and ends of knowledge, useful scraps of information, interesting lines of thought and enquiry. He is likely to become alert, well-informed and intelligent. There is no doubt that he will gain substantially in breadth of outlook and range of interest.

The student also acquires a good stock of words and a certain facility of expression in course of his exercises. Without a good command of style, it is not possible to write a *précis* with perfect success. It is desirable that the writer should reflect to a certain extent even within the brief limits of his *précis*, the tone, style and the general atmosphere of the original. Without a highly resourceful style, at his command the student will find this well-nigh impossible.

The student has to be careful that while doing his *précis*, he does not pay more attention to certain parts while overlooking or neglecting the other parts of the original. This will make the *précis* lop-sided. In other words, he has to develop a sense of balance and proportion along with a sense of restraint.

The original passage is sometimes confused and the contents are set down in a rather haphazard manner as they occur to the writer. The student has to sort out things for himself and put them in a neat, orderly logical manner. The reader can thus follow clearly the order of thoughts or facts, as one follows in the wake of the other. The development of this sense of logical sequence in the student is also one of the many benefits of *précis* writing.

4. *Précis* and Substance.

Students are often required to write the substance instead of the *précis* of a passage. The paper-setters in some of our Universities, as a matter of practice ask the candidates to give the *substance* of a passage as against a *précis*. The words are sometimes indiscriminately used,—people using the one while they should use the other as if they were interchangeable terms or exact synonyms. It is, however, possible to make a careful distinction between this pair of terms, and that again leads us to consider the difference of method which is involved while rendering a passage into the form of a *précis* or substance as required.

Both *précis* and substance sum up the essential contents of a passage. This is the common ground between the two. Passages,



however, may be infinitely various so far as their contents go. Some of them are a straightforward account of an adventure, a travel, an encounter, an experience, an incident—grave or gay. Others may deal with a scientific theory or invention, or some new development in a branch of technology. Some again may deal with phases of business, trade, or commerce with appropriate statistics, charts and tables. There may be passages, to name these last, dealing with thoughtful and reflective subjects; some social and political question, aesthetic or literary criticism, some aspect of religion or morality. Broadly speaking, passages may be sorted out in two classes: I. Narrative and factual, II. Reflective and thoughtful.

It is the latter type of passages which lend themselves most naturally to the process of 'substance-writing', and the former to that of 'précis-writing'. While attempting substance, attention should in the first place be directed to the main idea—variously called gist, purport, central idea, core of meaning,—something which gives unity to the whole passage. This idea is to be seized and prominently brought out, preferably in the opening lines. The subsidiary ideas which the passage contains are to be introduced later on in order of their importance, in the substance passage. The main idea may not occur in the first few lines of the original passage. It may have to be tracked down somewhere in the middle or even at the end of the passage. So, while writing the substance, it may be necessary to re-arrange the order of ideas as they occur in the original passage.

In précis, however, the facts or ideas are usually taken in the order in which they occur in the original passage. The passage for précis also has its own unity. There is some nucleus of fact or idea around which the whole passage is built up. This is emphasized not in the opening lines as in the case of substance, but in the title or heading which should, as a matter of form, be given to every exercise in précis. The précis mainly observes the sequence of ideas or facts as they occur in the original passage; the substance is more concerned with giving *salience* to the main idea which binds together the entire passage as a unit.

After all it is the general nature of the contents of a passage which determines whether its condensed version should be called précis or substance. Where the thought-content is uppermost, the passage is more naturally reduced to substance, using the approved technique



of substance-writing. Where the fact-content is more important, the passage should, in the fitness of things, be reduced to *précis*, following the methods laid down for this purpose.

Many passages are of a mixed character, combining both thought and fact. These can be rendered into either *précis* or substance according to the directions given. *Précis*, however, is being increasingly used as a general term for summarising the contents of a passage, whatever the form might be. There is however a broad distinction between the form or technique of the two kinds of condensation. These may be usefully distinguished by giving the label of *précis* to the one and that of *substance* to the other.

B. GENERAL DIRECTIONS

1. How to write a good *précis*?

Précis-writing is above all a practical art. In this particular sphere an ounce of practice is worth more than a ton of theory. Its rules are therefore mainly commonsense rules.

(i) *The way to reading*

(a) The first thing essential is, of course, a thorough grasp of the contents of the original passage. You should read the passage at least three times over before putting pen to paper. In the first reading, you should do well to hurry through the whole passage without bothering about difficult words or allusions, just to get at the main subject. The second reading should be more careful. You should now be particularly careful that your attention from the main theme is not distracted by side-issues, or certain portions of the original passage which you may find interesting, even tempting for various reasons, but which are not central to the meaning of the passage. In the third reading, you should carefully pick out the essential points around which you will build up your *précis*.

(b) In the course of your reading you will come across certain key words, or phrases or even sentences which you may mark or underline for convenience of reference. These will offer you clues to the essential points.

(c) You should strictly keep out of your *précis* examples or



illustrations from the original. Figures of speech also are definitely out of place. Statistics and catalogues of names and dates should not be reproduced or cut down to the minimum. The sense which they convey should however be summed up in general and comprehensive terms.

(d) There may be more than one paragraph in the passage. It is advisable in such case to give a heading to each paragraph which nicely sums it up. The next thing to consider is how these headings are linked up with the subject as a whole.

(e) Sometimes you may feel tempted to write too much about the first part of the passage or deal more fully with what you find amusing or interesting in the passage. Thus you may have no space left for doing justice to the facts or ideas which are really important though they are probably too dull to attract you. You thus make your précis top-heavy or lop-sided, and therefore useless as well. There is the utmost need for a sense of balance and proportion if you mean to do justice to your précis.

(f) The main subject or theme is of the highest importance. It is the essence of the passage which must be seized. It in fact gives unity to the whole passage. It is a very faulty practice to take the passage paragraph by paragraph. It should be tackled with as a whole. If necessary the order of the written matter may be re-arranged for greater clarity and cohesion.

(ii) *The way to write.*

(a) When the preliminaries are over, you jot down a rough outline for your précis.

(b) Now start checking up whether you have missed something really important; and also, —this is no less essential—whether you have put in something which you can safely leave out.

(c) Make the final draft of your précis, bearing in your mind that there is a limiting factor of the prescribed number of words.

(d) You must not go out of your way to offer comments of your own, or put in your own examples and illustrations, even to clear up any of the points. These are altogether extraneous matter and are out of place in the body of a précis. It is important to remember



that the original passage is your only frame of reference and you should not on any account go beyond it.

(e) You should try to be clear and précis, no matter whether the original passage is vague and obscure.

(f) Do not forget to revise when you have once written down your précis. See if you can make it more concise or whether there is room for the improvement of the quality of your language.

(g) You may count up the number of words used and make note of it at the end of the précis you have written.

2. Length of a précis.

The précis-question in an examination paper usually indicates the number of words which the candidate may permit himself. It generally works out at one-third of the original. F. J. Fielden in his useful book, *A Guide to Précis writing* recommends that the "length aimed at should be between a quarter and one-third of the original". The student may safely follow a mechanical formula in this matter, and make his précis roughly one-third of the length of the original passage by counting the words. He should, however, be careful to cover all the essential facts or ideas of the original passage; otherwise by merely observing a mechanical word-limit he cannot make his précis what it should be. To keep a check on the number of words used, it is a good idea to practise writing on a squared sheet, with six to eight squares to a line. The student is to write one word in each square. It is easy to make such squared sheets by drawing vertical and horizontal lines on a page. In certain service examinations like the I. A. S., such special précis-sheets are actually supplied. If not, the candidate may make his own sheet on a blank page for keeping count of his words.

3. The Importance of a Heading or Title.

It is very essential to add a good title or heading to the précis. The title should preferably be short, neat and compact. It should however not be too vague and general. In case the original passage is taken from a speech or a book with the name of the writer or speaker given, it is usual to use such forms of title as : 'Radhakrishnan on the uses of Philosophy'; 'Nehru on the task of reconstruction



before the country'; or 'Abraham Lincoln on the ideals of democracy'. Thus the reader by merely looking at the title will be able to make a good guess at the subject-matter of the passage. Such a title also shows that the writer of the précis has mastered the contents well enough to condense them in the fewest possible words as a "title" or "heading". A title, in fact, is the précis of a précis or, to put it in a different way, it is précis cut down to its irreducible minimum.

4. SOME DO'S AND DONT'S

It may be helpful at this stage, after all that has been said about précis and précis-writing to summarize what a writer should do and what he should not while reducing a passage or passages to the form of a précis.

I. Do's

1. Underline key words, and phrases and sentences.
2. Jot down the essential facts and ideas.
3. Write the précis in your own words.
4. Observe the right sequence of facts or ideas.
5. Make what rearrangement of matter you find necessary.
6. Make the précis read like a well-finished, well-knit literary passage.
7. Be clear and concise.
8. Check up whether the précis is roughly one-third of the original.
9. Use indirect speech.
10. Follow the tense of the original (present or past) unless otherwise directed.
11. Use the past tense invariably when reporting speeches and letters.
12. Add a short, neat title.

II. Dont's

1. Do not lift phrases or sentences from the original and pass them off as your own.



2. Do not quote from the original.
3. Do not make the précis longer than the limit prescribed or one-third of the original.
4. Do not also make it appreciably shorter.
5. Do not reproduce references, quotations, lists, figures.
6. Do not use figures of speech or use them very sparingly.
7. Do not use slang, colloquialisms, foreign expressions, and abbreviations.
8. Do not introduce your own comments for clearing up specific points.
9. Do not make your précis a patch-work by lifting sentences here and there from the original and piecing them together.

Here are some models worked out. Students should study carefully how each of these passages has been reduced to the requirements of a précis.

1. A man in the East gave up all worldly concerns and retired to a wood, where he built a hut and lived in it. His only clothing was a piece of cloth which he wore round his waist. But, as ill luck would have it, rats were plentiful in the wood; so he had to keep a cat. The cat required milk to feed it, so a cow had to be obtained. The cow had to be looked after, so a farmer's boy was employed. The boy needed a house to live in, so a house was built for him. To look after the house a maid had to be engaged. To provide company for the maid, a few more houses had to be built, and people invited to live in them. In this manner a little village sprang up.
[130 words]

THE SAD PLIGHT OF A HOLY MAN

A holy man renounced the world, and lived in a forest. Being disturbed by rats he kept a cat, and a cow for the cat. He employed a boy, and a maid, and had houses built for her companions. Thus the forest became a village.
[44 words]

2. The idea that education should cover all useful fields of equipment is futile and erroneous. The limitations of time and immaturity should be kept in mind, and more time should be spent on evolving the capacity to acquire knowledge, and to think aright than on substantial equipment straightway. The pressure of too many subjects is not a good thing for the young brain. On the other hand, it is only when the brain is young that the capacity to think aright



can be developed and correct methods of work can be implanted. To give an example, I would point out that history cannot be understood by boys and girls who have not seen or experienced much of life and its problems. The brain is a machine which should be properly assembled and adjusted during youth. Once this is done, it will take care of itself and there is plenty of time for acquiring information in all branches. The stress during youth should be on training, on creating a habit of correct observation, of scientific curiosity, and of thinking aright and not on cramming the brain with information.

[187 words]

Calcutta University Inter English, 1905

THE WRITER'S VIEWS ON THE RIGHT OBJECTIVES OF TEACHING

The writer holds that stress should be laid on a student's capacity to learn and right thinking, and not on the total knowledge acquired. Too many subjects are harmful for him. History could not be properly understood without life-experience. Students should acquire right thinking, curiosity and power of observation, so that in future they may get all the information they require without cramming.

[64 words]

3. People often make themselves miserable very unnecessarily by attaching too much importance to trifles. It sometimes happens that when the main issues of life are going on well—when health is good, when one's income is sufficient, and there is really no cause for anxiety—some comparative trifle, some misunderstanding or mistake, the loss of a game or a train, some unlucky remark will for a time overshadow the sunshine of life. No number of small troubles can make a great sorrow if we resolutely refuse to add them together. They should be kept in water-tight compartments and dealt with separately. The troubles of life are like the sticks in the story. If they are kept apart we can easily break them. But if they are allowed to unite into a bundle, they may break us.

[145 words]

ON HOW TO CONQUER PETTY WORRIES AND WIN HAPPINESS

The writer remarked that people often felt miserable over petty worries and troubles, for the time being, even when they were generally healthy, happy and quite well-off. Those small troubles



should be kept apart and solved separately and easily. They should never be allowed to combine together to spoil a man's life.

[52 words]

4. To get great ideas we require great teachers. These teachers may be living persons with whom we come in daily contact, or they may be dead and yet reach us through great books which they have given to the world. In whichever way it comes, the teaching required is that which guides to a large outlook. Yet, after all, it is only to a limited extent that the teacher, be he living or one who though dead, yet speaks, can mould his student. There is no royal road to learning. The higher it is, the harder is the toil of the spirit that is required for its attainment. But this toil brings with it happiness. As we advance along the path, we see more and more new territory to traverse, new heights to scale, heights which are accessible only to patient labour, but the scaling of which promises us a new sense of possession. The mere endeavour, even apart from the result, brings its reward.

[165 words]

(Calcutta University I. Sc., 1959)

LESSONS FROM GREAT TEACHERS

Great teachers are the messengers of great ideas. Alive, they teach the world through their spoken words; clear, they do so through their books. But few can absorb their teachings and practise them, as it requires patient labour, devotion, and perseverance. Though the attainment of the goal is difficult, attempt to reach it brings its own reward.

[57 words]

5. Habits of idleness, once firmly fixed, cannot be suddenly thrown off. The man who has wasted the precious hours in life's seed-time finds that he cannot reap a harvest in life's autumn. Lost wealth may be replaced by industry, lost knowledge by study, lost health by temperance or medicine; but lost time is gone for ever. In the long list of excesses for neglect of duty there is none which drops oftener from men's life or which is founded on more of self-delusion than the want of leisure. People are always cheating themselves with the idea that they would do this or that desirable thing, if only they had time. It is thus that the lazy and the selfish excuse themselves from a thousand things which conscience dictates should be done.

Remember that the men who have done the most for their own and the general good are not the wealthy and leisurely people, who



have abundance of time to themselves and nothing to do. They are the men who are in ceaseless activities from January to December—men who, however pressed with business, are always capable of doing a little more. You may rely upon them in their busiest seasons with ten times more assurance than on idle men. [212 words]

GOOD SERVICES RENDERED BY BUSY MEN

The writer holds that idleness, once caught, is difficult to shake off, particularly when late in life. Wealth, knowledge and health once lost could be recovered, but not the time lost. Only self-deluded men found excuses from many noble duties for want of time. In fact, good and beneficial deeds were done by terribly busy men, who were always far more dependable than lazy men with ample leisure.

[68 words]

6. The man who perpetually hesitates which of the two things he will do first, will do neither. The man who resolves, but suffers his resolution to be changed by the first Counter-suggestion of a friend—who fluctuates from opinion to opinion, from plan to plan, and veers like a weathercock to every point of the compass, with every breath of caprice that blows—can never accomplish anything great or useful. Instead of being progressive in anything, he will be at best stationary, and more probably retrograde in all. It is only the man who first consults wisely, then resolves firmly, and then carries out his purpose with inflexible perseverance, undismayed by those petty difficulties which frighten a weaker spirit, that can advance to eminence in any line. Take your course wisely, but firmly; and having taken it, hold upon it with heroic resolution, and the Alps and the Himalayas will sink before you. [152 words]

(Calcutta University Inter., 1957)

HE WHO HESITATES IS LOST

An unsteady man can never achieve anything great in life. Without fixity of purpose and being swayed by every opinion, he is always undecided. For successes, a man must plan wisely, and execute his resolve with an iron will, defying all danger and difficulties that may threaten him on the way. [50 words]



(7) (It is almost a definition of a gentleman to say he is one who never inflicts pain.) (He is mainly occupied in merely removing the obstacles which hinder the free and unembarrassed action of those about him.) His benefits may be considered as parallel to what are called comforts or conveniences in arrangements of a personal nature ; like an easy chair or a good fire, which do their part in dispelling cold and fatigue... (The true gentleman in like manner carefully avoids whatever may cause a jar or a jolt in the minds of those with whom he is cast :) all clashing of opinion or collision of feeling... (his great concern being to make everyone at their ease and at home.) He has his eyes on all his company, he is tender towards the bashful, gentle towards the distant, and merciful towards the absurd... he makes light of favour while he does them, and seems to be receiving when he is conferring. He never speaks of himself except when compelled, never defends himself by a mere retort, he has no ears for slander or gossip.

M₁
M₂

M₃

M₄

(8) (The first thing that men learned, as soon as they began to study nature carefully, was that some events take place in regular order and that some causes always give rise to the same effects.) The sun always rises on one side and sets on the other side of the sky ; water always flows down-hill ; fire always burns ; plants grow up from seeds and yield seeds, from which like plants grow up again ; animals are born, grow, reach maturity, and die, age after age in the same way. (Thus the notion of an order of nature and of a fixity in the relation of cause and effect between things gradually entered the minds of men.) (Whenever they found any exception to these rules, they would call it chance or accident.) (Modern science has eliminated chance or accident as a factor in natural phenomena.) (Order is universal and the law of causation has no exception.) (And if we say that a thing happens by chance, all we really mean is that we do not know its cause.

M₁

M₂

M₃

M₄

M₅

M = main point

Ans.**TEXT (a)****Main points**

- A gentleman usually claims to be harmless.
- Actually he merely removes obstacles of activity for others.
- The true gentleman is
 - concerned and careful about others' feelings
 - modest
 - sympathetic
 - unassuming
 - flexible and adjustable
- The true gentleman is not
 - boastful
 - arrogant
 - a gossipmonger

Final draft

Title **Who is the true gentleman?**

To define a gentleman as a harmless person is not an adequate description. It reduces him to the status of an object which merely helps in removing inconvenience. The true gentleman is one who is concerned and careful about others' feelings, modest, sympathetic and unassuming. He is neither boastful or arrogant nor a gossipmonger. He is flexible and accommodating in the company he is in.

TEXT (b)

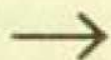
Main points

Study of nature



Made by?	When?
<i>Man</i>	<i>early days</i>

Findings



Natural Events

occur
in
regular order

causes → effects

P
A
S
T

Result → 1. Notion of (a) definite natural order
(b) cause-effect relationship
2. Any exception → Chance? Accident?

P
R
E
S
E
N
T

Modern science



Natural Phenomena

[cause unknown]

Universal order
[law of causation
is fixed.]

Final Draft of Précis

Title **Science and Nature**

Study of nature in the early days taught man that natural events always follow the same order and the cause-effect relationship is always the same in some cases. Any exception to this notion of a



natural order was assigned to accident or chance. Modern science, on the contrary, eliminates the possibility of chance in the concept of universal order and law of causation. Any exception is assigned to ignorance of the cause.

(9) As daylight can be seen through very small holes, so little things will illustrate a person's character. Indeed, character consists in little acts, well and honourably performed in our daily life. One of the most marked tests of character is the manner in which we conduct ourselves towards others. A graceful behaviour towards superiors, inferiors and equals is a constant source of pleasure. It pleases others because it indicates respect for their personality: but it gives tenfold pleasure to ourselves. Every man may, to a great extent, be a self-educator in good behaviour, as in everything else. He can be civil and kind, if he will, though he may not have a penny in his purse. Even a kind look will give pleasure and confer happiness. Gentleness in society is like the silent influence of light which gives colour to all nature. It is far more powerful than loudness of force, and far more fruitful.

M₁
M₂

M₃
M₄

M = main point

S = sub point

(10) We call anything beautiful that gives us pleasure, and that depends as much upon ourselves as upon what is outside us. Perhaps the majority of people find the sea beautiful when it is blue. If someone has lived in Italy as a child, and has to live beside the grey northern seas when he is grown up, he will think that the grey seas are ugly; and that nothing can be so beautiful as the blue Mediterranean. But suppose a Scotsman who loves Scotland has to go and live in Italy. He might find the blue sea after a little while very uninteresting. Only when he went home and saw the grey sea again would he find the sea beautiful.

M₁
M₂

S₁

S₂

Ans.

TEXT (c)

Main points

1. *Character is reflected in small acts of goodness.*
2. *Behaviour with others is the test of character.*

3. Graceful behaviour *pleases*


4. *Civility and kindness do not depend on wealth and affluence.*
5. *Goodness—far better results than force.*

Final draft of Précis


Title : **Little acts of goodness**

A person's character is reflected in little acts of goodness in everyday life. The test of character lies in our behaviour with others. Graceful conduct with everybody brings pleasure not only to others but also to ourselves. We can all be self-educators in good conduct. Gentleness of character is much more effective than the strength of force. It is comparable with the influence of light on nature.

TEXT (d)

Main points

1. *What is pleasing is beautiful
depends on*

ourselves

 enviroment.

e.g. Italians find the blue sea beautiful.

so grey seas—ugly.

—Scotsman finds the grey sea uninteresting.

So blue seas—ugly.

Final draft of Précis

Title : The Concept of Beauty

Things that bring pleasure are termed 'beautiful'. This depends on our attitude and the environment around us. The grey northern seas might appear ugly to an Italian who finds the blue Mediterranean beautiful; the case may be vice versa for a Scotsman.



An Introduction to the Authors

R. K. NARAYAN

R. K. Narayan (b. 1906) is one of the best known of Indian authors writing in English. He was born in Madras and educated at Mysore. His first novel 'Swami and Friends', published in London in 1935, won him many admirers. There followed a succession of novels and volumes of short stories which extended his fame across the Atlantic. His novel 'The Guide' was given the Sahitya Academy Award and was made into a film. He writes with extreme simplicity about the lives and aspirations of the average middle and lower class Indians. Like Hardy, he is a regional artist and his stories very often centre around Malgudi, a place of his imagination.

The first novel was followed by other novels and collections of stories, among which are *The Bachelor of Arts* (1937), *The Dark Room* (1938), *An Astrologer's Day and Other Stories* (1947), *Mr. Sampath* (1949), *The Financial Expert* (1954), *The Guide* (1958), *The Man-Eater of Malgudi* (1961), and *A Horse and Two Goats* (1970). In 1952 Michigan State University Press began to publish Narayan's books, thus introducing him to American readers. His novel, *The Guide*, won for him the Sahitya Academy Award in 1961.

'Out of Business' is taken from *An Astrologer's Day and Other Stories*.

STEPHEN LEACOCK

Stephen Leacock (1869-1944) was a Canadian professor of Economics, and a delightful humorist. There are several collections of his writings, one of which, 'Laugh with Leacock', is delectable reading.

MUNSHI PREM CHAND

Munshi Prem Chand was born in 1880 in a lower middle class family. He closely observed the life around him and became acquainted with the conditions prevailing in the rural side of Uttar Pradesh. His novels portray this life from his first-hand observation. His masterpiece 'Godan' is an example of his great success.

Prem Chand was a leading literary figure, both in Hindi and Urdu literature. As a writer of novels and short stories, he earned great

popularity by depicting superstitions, ignorance, joys and sorrows of the poor village-folk for whom he had great sympathy. He did not merely give a realistic picture of life seen by him. He also hinted at ideals necessary to guide and govern healthy society.

Munshi Prem Chand himself led a poor life. But he was determined to use his pen to serve mankind. Even when his novels began to dazzle the reading world, he continued to be poor. He once wrote to a friend that his novels, though greatly praised, were not purchased.

BHISHAM SAHNI

Bhisham Sahni (b. 1915), Hindi novelist, was born in Rawalpindi (now in Pakistan) and educated at Government College, Lahore. Currently, he teaches English at Zakir Hussain College, University of Delhi. Among his novels, the best known is *Tamas* (1974), set against the background of communal riots in West Punjab before partition. It received the Sahitya Academi Award in 1975. Some of his other works are *Jharokhe* (1967), *Kadian* (1971), *Basanti* (1980), novels ; *Bhagya Rekha* (1953), *Pehla Pat* (1956), *Bhatakti Rakh* (1965), *Patarian* (1974), *Wangchu* (1977), short stories ; *Hanoosh* (1977), a play. English translations of some of the stories are included in *The Boss Came to Dinner* (1972).

In Sahni's stories, characters in ordinary, everyday situations are studied with great psychological insight.

JOHN MILTON

John Milton (1609-1685) is undoubtedly one of the supreme voices in English poetry. Despite doubts expressed by some modern critics about his poetic achievement, the high seriousness of his poetry and his 'grand style' in which it was written assure him an unassailable position among the greatest of English poets. His epic poems, *Paradise Lost* and *Paradise Regained*, and his poetic drama, *Samson Agonistes*, were written after his total blindness in an age hostile to his religious and moral convictions.

The present sonnet, the second of his English sonnets—Milton also wrote a number of sonnets in Italian—has for its theme one of Milton's recurring subjects : total faith in Providence, and the consequent need to submit unquestioningly to the will of God.



WILLIAM SHAKESPEARE

No writer in the world has received such unqualified praise or enjoyed such unabated and universal popularity as William Shakespeare (1564-1616). Indisputably one of the world's greatest playwrights, Shakespeare had raised the dramatic art to unparalleled heights of excellence, an achievement which could be attributed to his rare insight into the human mind and heart, superb stagecraft and supreme mastery of the resources of the English language. Whether in comedy, historical play, tragedy or tragi-comedy—he wrote 36 plays in all—Shakespeare succeeded in rendering the subtlest turns of human consciousness in lines that are memorable. No wonder then that his plays continue to be read, performed and enjoyed so long after his time.

The present passage is an excerpt from Shakespeare's popular romantic comedy, *As You Like It* (Act II, Scene vii). Banished by his treacherous brother, the Duke takes shelter in the idyllic Forest of Arden where all political and romantic problems resolve happily. In response to the Duke's comment on the human situation, the melancholy philosopher Jaques makes his famous speech concerning the Seven Ages of Man. His exposition of the theme is significant in that it views man from within and without. Each stage is marked by a different dress, diction and deportment. A gloomy note is struck since man seems to end where he had begun, with the drama of human existence being a mere stage illusion.

ALVIN TOFFLER

Alvin Toffler (b. 1948), American journalist and university teacher, has written extensively for a number of leading periodicals and is the author of a number of best-selling books, the latest being *The Third Wave* and has also taught a course called 'the sociology of the future' at Cornell University.

Future Shock, first published in 1970, is a description of the emerging super-industrial world. It gives a startling account of the world of tomorrow and explodes many of today's clichés and beliefs. It examines the psychological and social implications of the technological revolution. 'The Technological Engine' tries to give some idea of the pace of change in modern technology, and the three stages through which such a change takes place—the creative idea, the practical application of such an idea, and its diffusion through



society. In the past, says Alvin Toffler, there used to be a considerable time-lag between one stage and the next, whereas in our own times, the time-lag is so minimal that the three stages of the change seem to be taking place almost simultaneously.

JAWAHARLAL NEHRU

Jawaharlal Nehru (1889-1964), the first Prime Minister of independent India (1947-64), is rightly hailed as the architect of modern India. He was in the vanguard of the freedom struggle and suffered in all, at various periods, imprisonment for 13 years. His dynamic leadership of the country rested on his total dedication to the basic values of democracy, socialism and secularism enacted in the constitution of the Republic of India.

As a pioneer in the task of rebuilding the nation, he initiated schemes of planned growth through the institution of five-year plans and laid a strong foundation for agro-industrial, scientific and technological development. As a world statesman, he evolved the philosophy of non-alignment and created a third world force to act as a healthy check on super power rivalries and ambitions. In a land of different regions, beliefs and languages, he strove to evolve a composite culture that would strengthen unity in diversity. Nehru has a strong claim on the world of letters and can be considered a writer of eminence. He is the author of several books—*An Autobiography*, *Glimpses of World History*, *The Discovery of India*, etc. which bear the stamp of his personality, and are written in an individualistic style.

In this lecture which he delivered at Saugor University, he exhorts the younger generation to cultivate the noble ideal of serving the country, assiduously applying themselves to the task of national reconstruction. Young men and women should imbibe the spirit of curiosity and adventure and shake themselves free from the trammels of inertia. They should cultivate open, inquiring minds to absorb the best in the new and old, thus synthesising tradition with modernity in their onward march to progress.

BERTRAND RUSSELL

Bertrand Russell (1872-1970) was a renowned mathematician, philosopher, man of letters and crusader for peace and individual



liberty. Very few minds in our time showed such a wide range of interests or enjoyed such universal esteem. Among the many honours won by him was the Nobel Prize for Literature in 1950. His writings, which are too numerous to list, are noted for their incisiveness of thought, clarity of expression and grace of style.

In the present selection, taken from his *Portraits from Memory and Other Essays* (1956), Russell pleads for the inculcation of wisdom, for without it, knowledge which is multiplying by leaps and bounds, might prove a Frankenstein-like monster, uncontrollable and dangerous. Pursuit of knowledge will spell disaster unless it is combined with wisdom. What is needed is a comprehensive vision, a point of view which is free from hatred, narrow-mindedness and personal prejudice.

GEORGE BERNARD SHAW

George Bernard Shaw (1856-1950), like William Shakespeare, is a household name wherever the English language is spoken or English literature read. Along with Samuel Johnson and again Shakespeare, his name is often identified with the British national character itself. Besides being a prolific playwright, he was also an accomplished writer of prose and a gifted orator. He evolved for himself a style marked by directness, forcefulness, wit and lively commonsense.

The English language—the way it is written and spoken and the way it should be written and spoken—was a favourite theme of Shaw. One of his famous plays, *Pygmalion*, was born out of his concern with and for the language. The present passage is the text of a gramophone recording which he made for the Linguaphone Institute.

CYRIL EDWIN MITCHINSON JOAD

Cyril Edwin Mitchinson Joad (1891-1953) taught philosophy at Birkbeck College, London and at the University of London. He was a well-known author and broadcaster. His achievement consists in evolving a simple and lucid style in which he interpreted the most complex ideas. Some of his important books are : *A Guide to Philosophy*, *A Guide to Modern Thought* and *The Story of Civilization*. The present extract is taken from the last-mentioned book.



HERMAN WOUK

On 27th May, 1915 Herman Wouk was born in New York City of U.S.A. Completing his academic career from the Columbia University of U.S.A. he started his career as a teacher and in 1952 was appointed the visiting Professor of English in Yesheva University. Apart from his teaching profession he had a special liking for literature and eventually devoted himself in writing books of varied interests. Soon he was honoured for his creative mind and earned a name and fame for his famous book *The Caine Mutiny* which even brought for him the famous Pulitzer Prize. He also received several other awards like the Columbia University Medal for Excellence in 1952 and in 1986 the American Academy of Achievement honoured him with the famous Golden Plate Award. Following are his most famous books—**City Boy**, published in 1948, **The Caine Mutiny**, published in 1951, **The Winds of War**—published in 1971, **War and Remembrance** published in 1971 and **Inside Outside**—published in 1985.

GERALD GOULD

Gerald Gould, the great English poet, was born on 26th August, 1922. He was not born with a silver spoon in his mouth and hence, from the very boyhood he had developed a sensible heart that easily touched the sorrows and sufferings, the joy and happiness, the agonies and pains of human life. This sensibility had encouraged him to cherish secret desire from his very childhood to take refuge in the wonderful world of literature. He felt that only the literary world could help him to speak of men, to feel for them and share their worries and anxieties. Completing his graduation in 1949 he got married with Eillen Bottrill three years later. But his married life failed to give him the mental pleasure which he was searching all through. Eventually he devoted himself in writing and wrote regularly in Educational and Theatre Journals. He also wrote a number of books among which the most noteworthy are the following—**Dramatic Involvement**, published in 1970. **Into Shakespeare**, along with his co-author Richard Adams, published in 1977 and **Learning and Language**—also with a co-author Peter Chilver, published in 1982. Gerald Gould was fond of travelling. The finest of his poems **Wander-Thirst** reveals his traveller's mind and spirit to his readers.

**WALTER DE LA MARE (1873-1956)**

Walter De la Mare was born in an obscure village in Kent on the 25th April, 1873. He was the descendant of an old Huguenot family. He received his education at St. Paul's School. Then he took up a job in the office of the Anglo-American Oil Company. He worked there from 1889 till 1909. He utilised his leisure hours in composing verse. His poems began to appear in magazines under the assumed name Walter Ramal. His first published work entitled *Songs of Childhood* (1901) ensured his celebrity.

He was the recipient of several literary prizes and of Govt. pension in his later years when he was mostly in ill health. He was honorary fellow of an Oxford College too. He died in 1956.

De la Mare was a prolific writer both in prose and verse. Here are the names of some of his important works : *Poems* (1906) ; *The Listeners and Other Poems* (1912) ; *Peacock Pie* (1913) ; *Motley and Other Poems* (1918) ; *Poems for Children* (1930) ; *The Fleeting and Other Poems* (1933) ; *Bells and Grass* (1941) ; *Collected Poems* (1942) ; *The Burning Glass and Other Poems* (1945) ; *The Traveller* (1946) ; *The Return* (1910)—a novel ; *The Memories of a Midget* (1921) ; *The Riddle and Other Stories* (1924)—book of short stories ; *Stories from the Bible* (1929) ; *The Lord Fish and Other Stories* (1933). De la Mare was also a thought-provoking essayist. His *Treasures and Speculations* amply testifies to this.

SIR JAMES JEANS

James Jeans (1877-1946) was a British mathematical physicist and astronomer. He was educated at Cambridge and later became professor of Applied Mathematics at Princeton University, USA. He did much work on the application of Mathematics to Physics and Astronomy. He wrote on the aspects of radiation. He showed that Laplace's theory of the evolution of the universe, was incorrect, and studied the effect of gravity on the stars. James Jeans wrote many popular works on Astronomy. His famous work is *Evolution*.

RABINDRANATH TAGORE (1861-1941)

Rabindranath Tagore was a versatile genius in Bengali Literature. He was born on the 25th Baisakh of 1268 (Bengali year) at Jorasanko of Calcutta in the well-to-do Tagore family. In his boyhood he received his early education in the Oriental Seminary and Normal School. He developed an aversion to going to traditional schools and

colleges. Since his boyhood days, he devoted himself to the cultivation of literary qualities already in him. He wrote innumerable poems, songs, novels, dramas, short stories, essays and what not. He enriched every branch of literature by his prolific writings. He composed such celebrated dramas as *Malini*, *Achalayatan*, *Raktakarabi* etc. The novels like *Noukadubi*, *Gora*, *Ghare-Baire* are notable ones. He was unique and unparalleled in the composition of music. He was deft also in the art of painting. He was the founder of Santiniketan at Bolpur in Birbhum to translate his concept of Ashramite education system. He rightly says — "Mind's health cannot be maintained by a ration of books served up in motionless classes within the prison walls of static schools". He won the Nobel Prize in 1913 for his famous work "*Gitanjali*". "The poems of *Gitanjali*", says Dr. Radhakrishnan, "are the offerings of the finite to infinite." The prescribed poem is included in the Bengali book of poems *Naibedya*.

VICTOR KIAM

Victor Kiam was born on the 7th December, 1926, in New Orleans LA ; son of Victor Kermit and Nanon (Newman). He attended Andover (preparatory school) ; obtained B.A. in 1948 from Yale University, Certificate of Language in 1949 from University of Paris (Sorbonne) and M.B.A. in 1951 from Harvard University. His famous work 'Going to it : How to Succeed as an Entrepreneur' was published in 1986 in New York city. It was also published in French and German. Another work 'Keep Going for it : Living the Life of an Entrepreneur' was published in 1988 in U.S. The third book 'Achieving Success in Life and Business' was published in 1989 from New York city. He was a contributing Editor of magazines, including *Leader's*, *Harper's Bazaar*, *American Legion*, and *Success*.

Kiam is known as the man who bought the Remington Company. According to him entrepreneurs are those who understand that there is little difference between obstacles and opportunity and are able to turn both to their advantage. He sees entrepreneurship as a way of life. One can be an entrepreneur in a huge corporation, in a home, while still at school, in government, or in retirement. Entrepreneurship is not only a philosophy of financial success, it is also a philosophy of life, enabling anyone with energy, persistence, courage and a little bit of luck to accept the challenge of the promise inherent in the American credo of "life, liberty, and the pursuit of happiness." In this book Kiam tells not only how he did it, but also how anyone can do it.

02-12-05